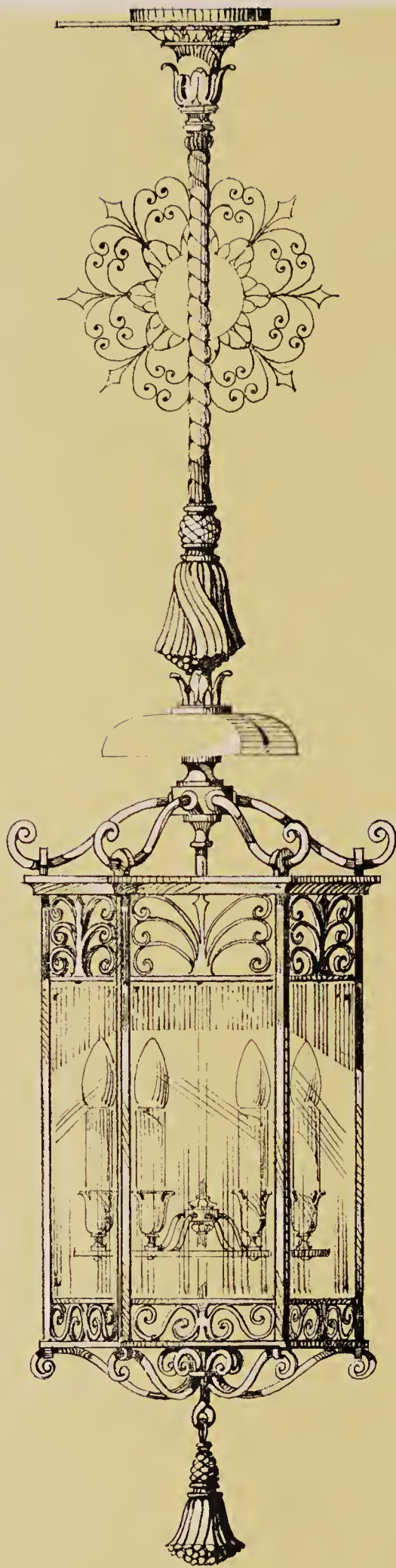


The Book of the
Boston Architectural
Club for
1925



SPECIAL DESIGN
WROUGHT IRON LANTERN
SIX LIGHTS ELECTRIC

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CHURCH OF SAN NICOLA, SEGOVIA

The Book
of the
BOSTON
ARCHITECTURAL
CLUB

Photographs, Water Color Drawings, Pencil
Sketches, Measured Drawings and Details of
Spanish Architecture, Sacred and Domestic,
enriched with objects of interest allied thereto



BOSTON, MASSACHUSETTS
MCMXXV



(Clixé Arxii Mas)

ANCIENT FIGURES IN HAMMERED IRON

Copyrighted by Frederic V. Little
Executive Secretary
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1926

Dedicated by permission to
His Excellency Don Juan Riaño
Royal Spanish Ambassador
in Washington



(Clixé Arxiu Mas)

THE ANNUNCIATION, CATALAN, XV CENTURY

I T
be
to
af

В. Франц



Spain

A Phantasy



(Clixé Arxiu Mas)

KEYSTONE FROM THE CATHEDRAL OF BARCELONA



THE ALHAMBRA, GRANADA



VIEW AT TOLEDO



CATHEDRAL AT CORDOVA WITH TOWER



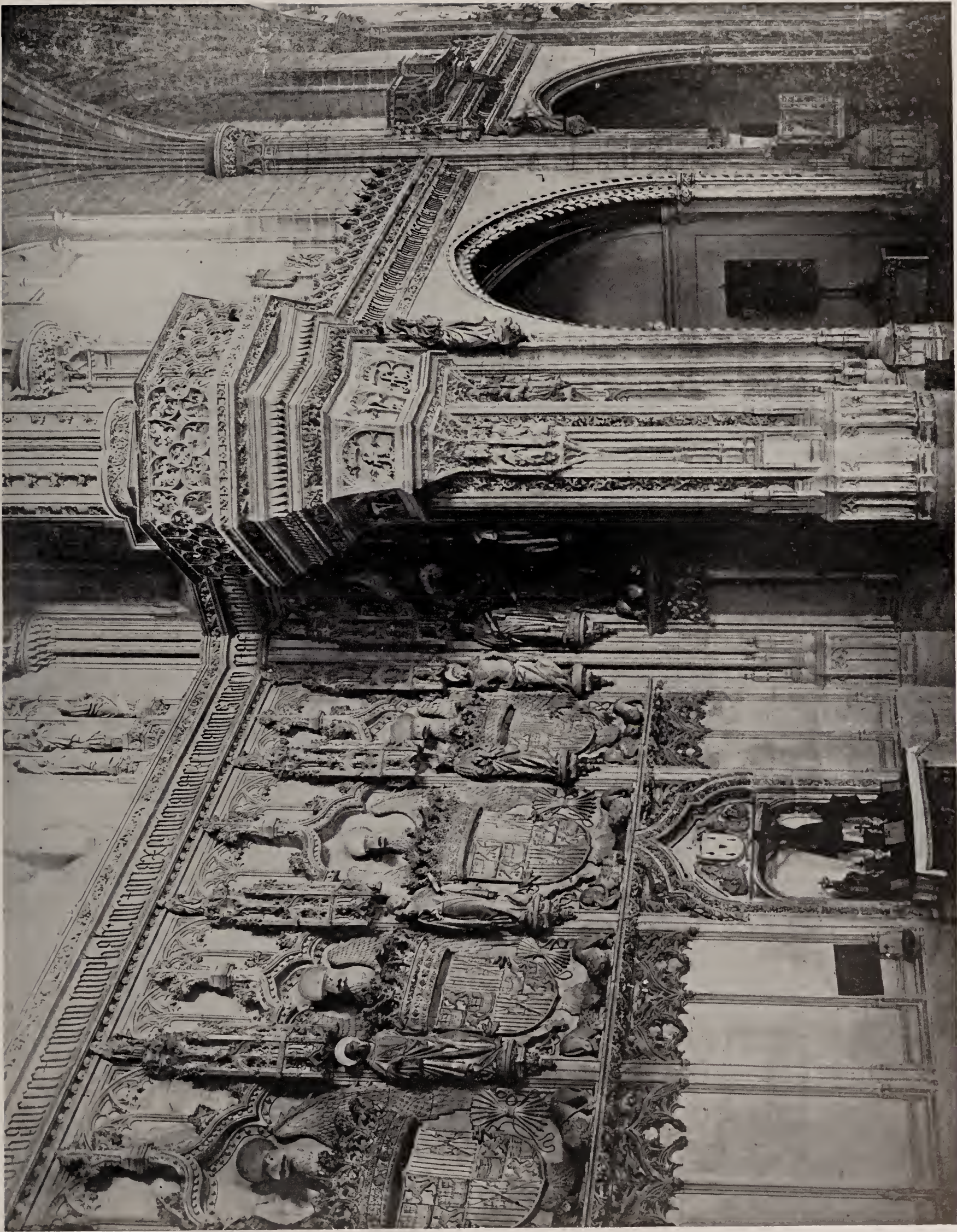
TYPICAL SPANISH VIEW



CLOSER DETAILS



PULPIT OF SAN JUAN DE LOS REYES, TOLEDO



INTERIOR, SAN JUAN DE LOS REYES, TOLEDO



TOMB OF DON MAURICIO, BISHOP AND FOUNDER BURGOS CATHEDRAL



DETAIL OF PANTHEON OF THE INFANTA DON ALFONSO, CATHEDRAL AT BURGOS



(Clixé Arxiu Mas)

PANEL FROM CATALAN RETABLO



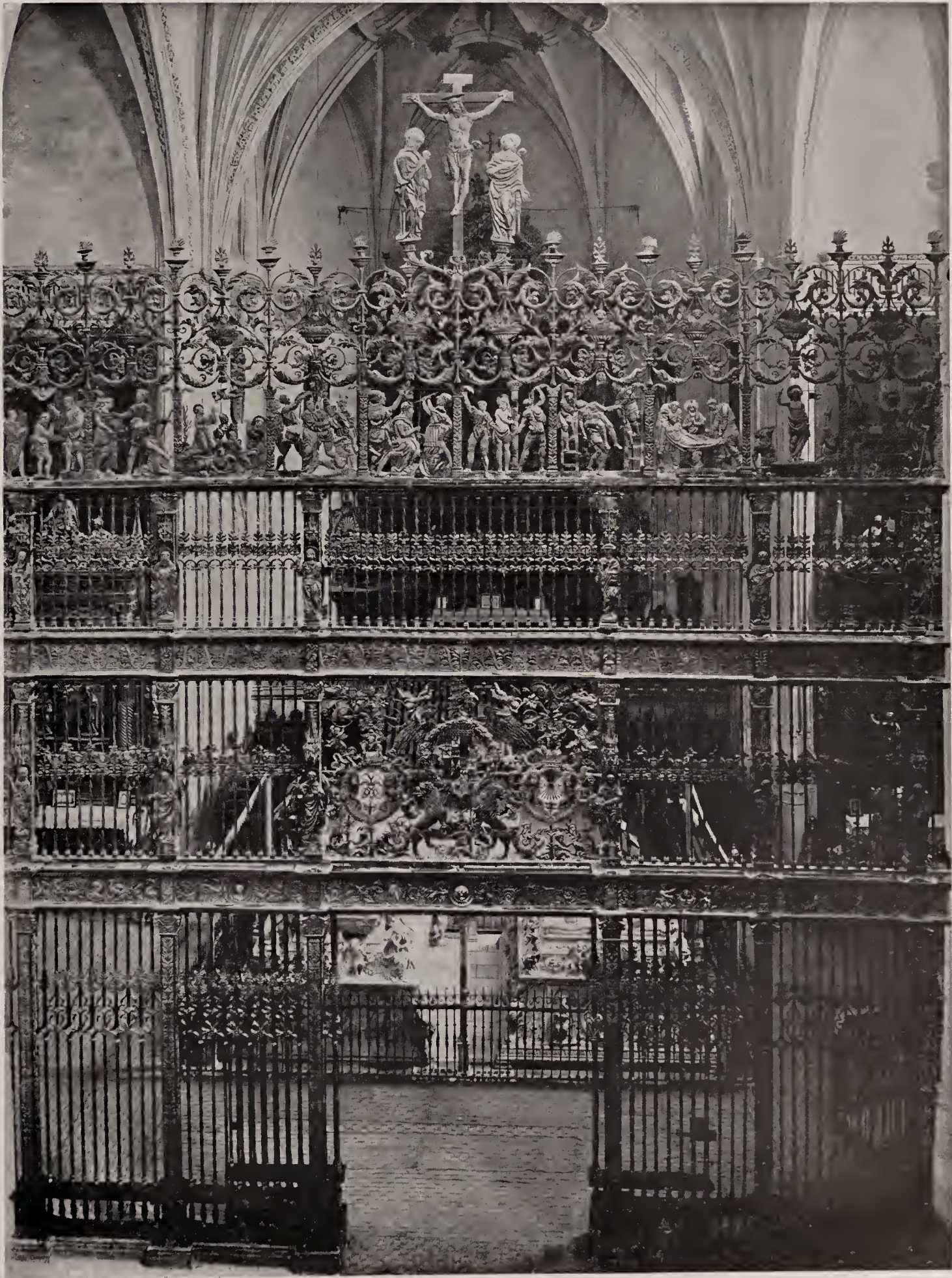
CLOISTER, SAN JUAN DE LOS REYES, TOLEDO



OLD CATHEDRAL, SALAMANCA



TORO CATHEDRAL



REJA OF WROUGHT IRON WORK, ROYAL TOMBS, GRANADA CATHEDRAL.



(Clifé Arxiu Mas)

KEYSTONE OF ST. GEORGE AND THE DRAGON



(Clifé Arxiu Mas)

CHAPEL OF THE COUNTS OF BARCELONA, NOW AN ECCLESIASTICAL MUSEUM



PENCIL SKETCH BY ISIDOR RICHMOND, THE ROTCH, 1923-25



(Clixé Arxiu Mas)

COLLEGIATE CHURCH OF MANRESA



(Clixé Arxiu Mas)

HIGH ALTAR, COLLEGIATE CHURCH, MANRESA



(Clixé Arxiu Mas)

APSE OF GERONA CATHEDRAL



(Clixé Arxiu Mas)

INTERIOR, PALMA CATHEDRAL



(Clixé Arxiu Mas)

NORTH AISLE, MANRESA



(Clixé Arxiu Mas)

CHOIR OF MANRESA



(Clixé Arxiu Mas)

DETAIL OF THE SILVER RETABLO, GERONA CATHEDRAL

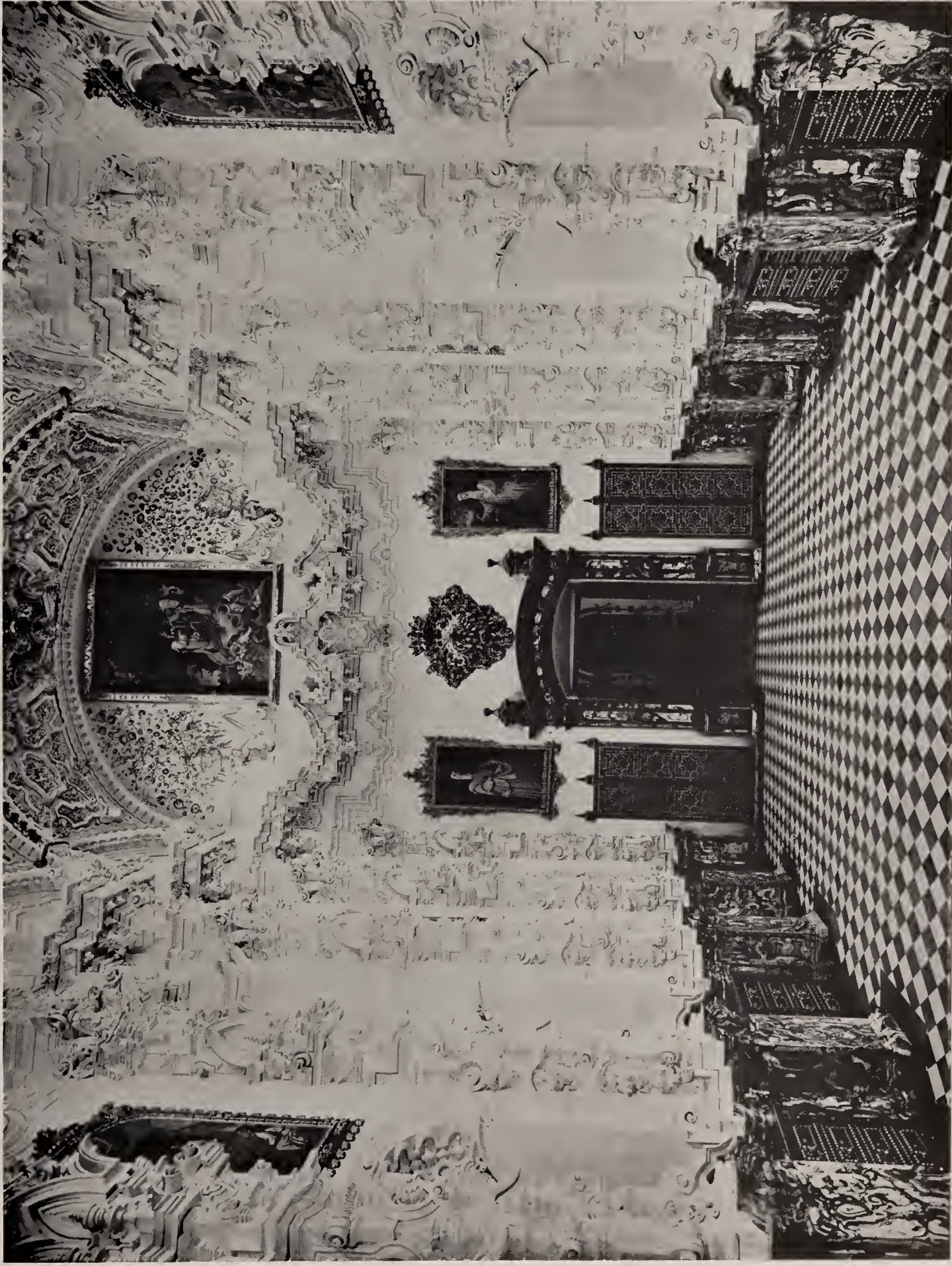


(Clisé Arxiu M15)

THE LAST SUPPER, CATALAN SCHOOL



THE CARTUJA, GRANADA, THE TRASCORO



THE CARTUJA, GRANADA, INTERIOR OF THE SACRISTY



GILDED WOOD RETABLO, MONASTERY OF MIRAFLORES, NEAR BURGOS



ORGAN, NUESTRA SEÑORA DEL PILAR, SARAGOSSA



(Clixé Arxiu Mas)

NAVE, GERONA CATHEDRAL



DETAILS, CHAPEL OF THE CONDESTABLE, CATHEDRAL OF BURGOS



STONE WIND MILLS AT TUCA, MALLORCA

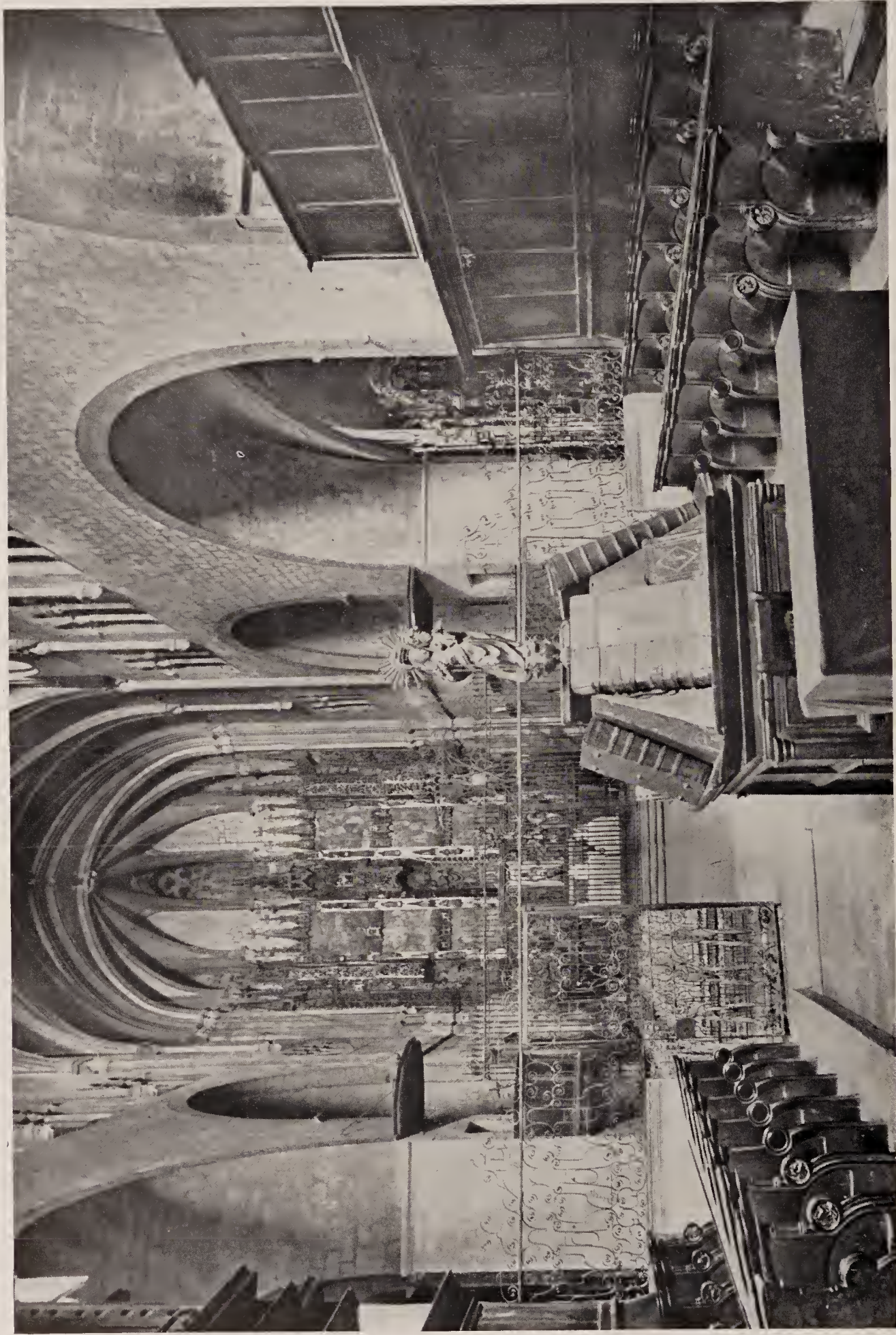


CLOISTER, MONASTERY OF SANTOS CREUS



(Clisé Arxiu Mas)

ALTAR PIECE, CATALAN SCHOOL



(Clisé Arxín Mas)

CHOIR OF SAN FELIX, GERONA



(Clixé Arxiu Mas)

INTERIOR, BARCELONA CATHEDRAL



(Clixé Arxiu Mas)

DETAIL OF RETABLO, CHURCH OF SAN FELIX, GERONA



(Clixé Arxiu Mas)

DETAIL OF RETABLO, CHURCH OF SAN FELIX, GERONA

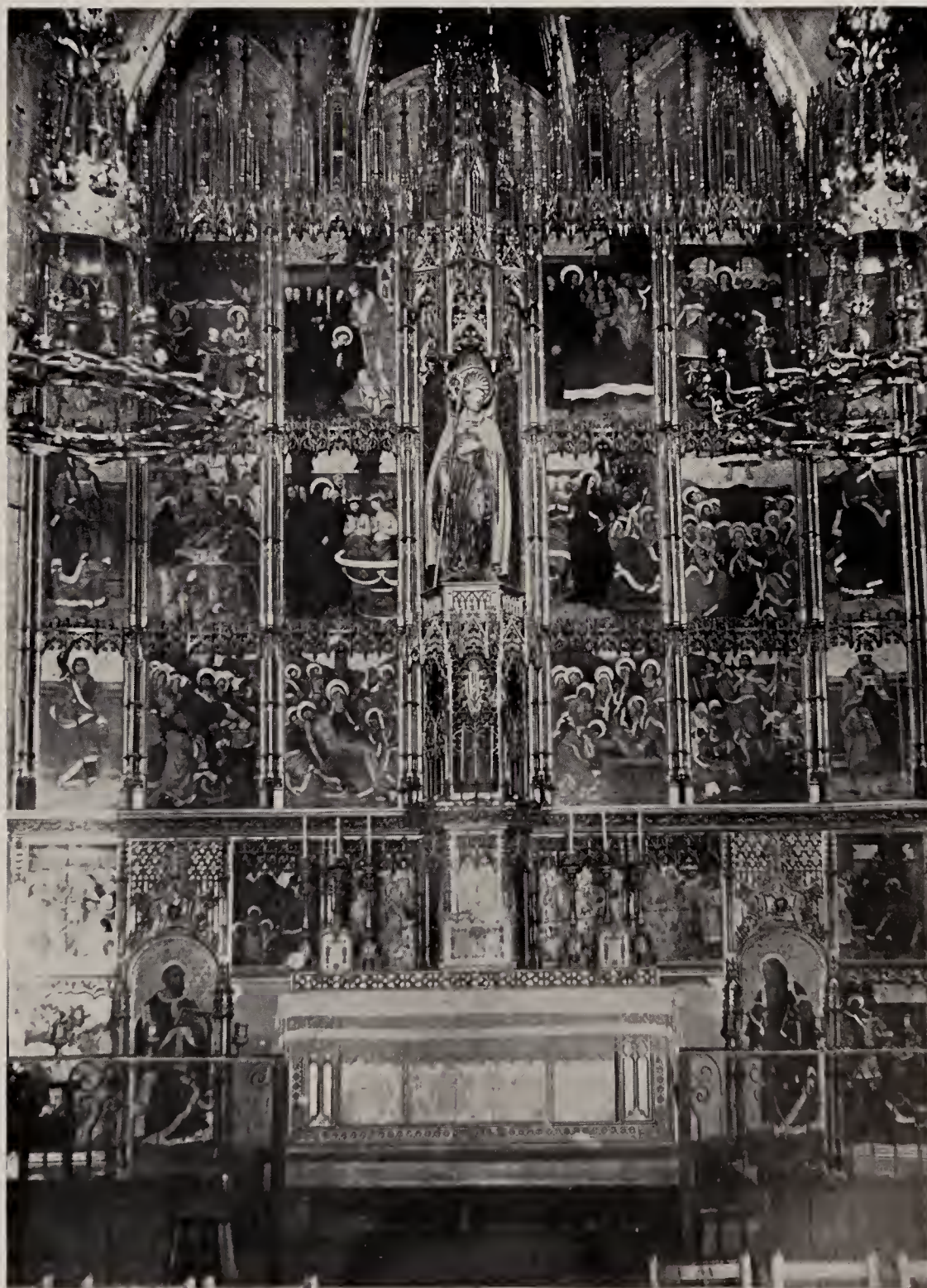


(Clixé Arxiu Mas)

RETABLO OF HOLY TRINITY, MANRESA COLLEGIATE CHURCH



PALMA CATHEDRAL



(Clisé Arxiu Mas)

A TYPICAL CATALAN RETABLO



(Clixé Arxiu Mas)

ST. VINCENT IN PRISON, CATALAN SCHOOL



(Clixé Arxiu Mas)

ENAMEL MISSAL COVER FROM PALMA CATHEDRAL



CHAPEL, TARRAGONA CATHEDRAL



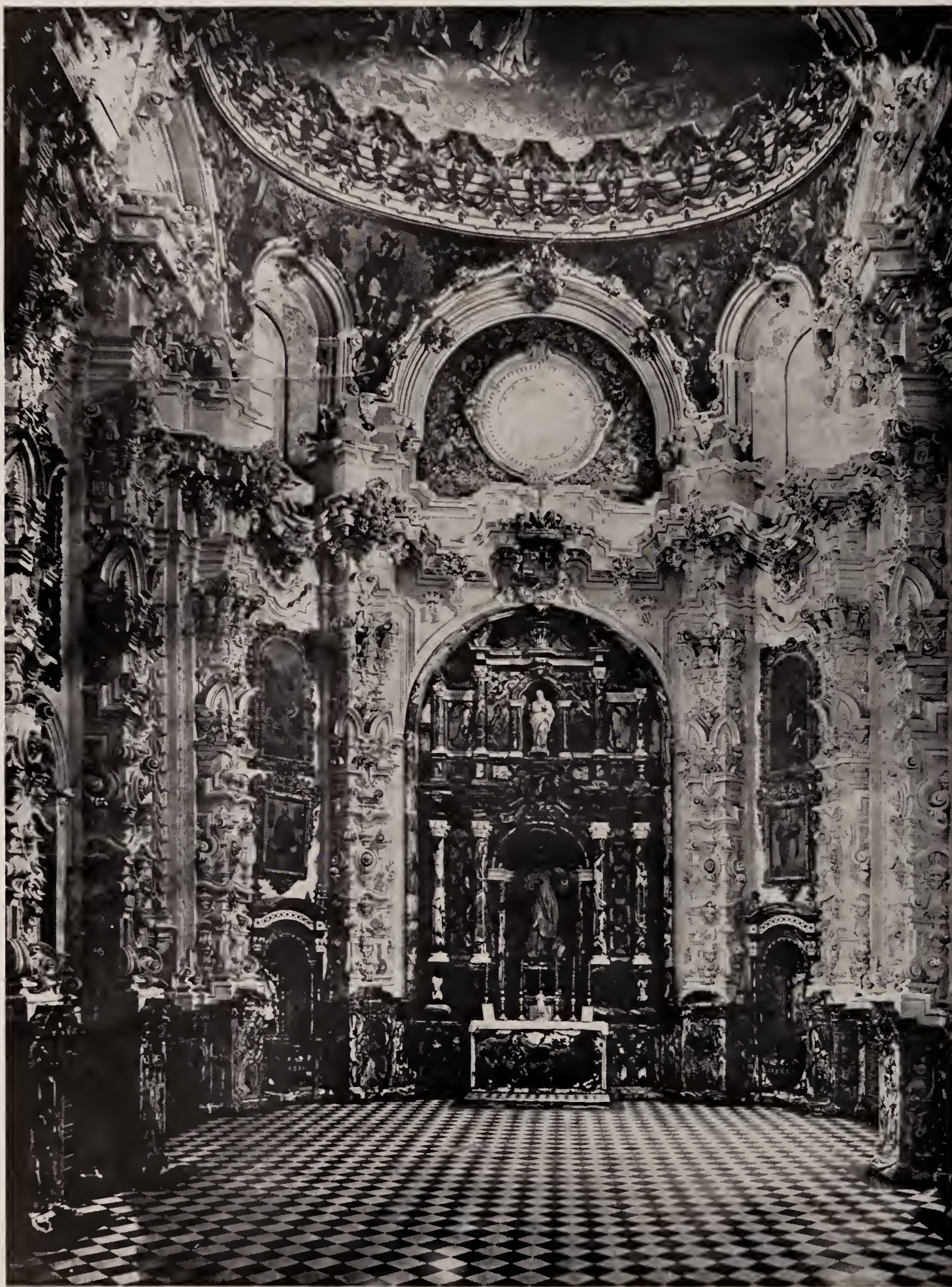
(Clisé Arxiu Mas)

SANCTUARY, BARCELONA CATHEDRAL



(Clixé Arxiu Mas)

SANCTUARY, GERONA CATHEDRAL



SACRISTY OF CARTUJA AT GRANADA



TOWN AND CATHEDRAL, SEGOVIA, BY ISIDOR RICHMOND, THE ROTCH, 1923-25



CHURCH OF SAN NICOLA, SEGOVIA, BY ISIDOR RICHMOND, THE ROTCH, 1923-25



Courtesy R.A. Cram

PALMA CATHEDRAL



(Clixé Arxiu Mas)

THE RESURRECTION, BARCELONA CATHEDRAL



(Clisé Arxiu Mas)

ALTAR FRONTAL FROM PROVINCE OF LERIDA



(Clixé Arxiu Mas)

DETAIL OF THE UPPER PORTION OF THE SILVER RETABLO, GERONA CATHEDRAL



(Clixé Arxiu Mas)

DETAIL OF THE SILVER RETABLO, GERONA CATHEDRAL



PERPIGNAN CATHEDRAL



XVII CENTURY CATALONIAN SAGRARIO



(Clixé A. xiu Mas)

SILVER COVER FOR BIBLE, FROM OVIEDO



(Clixé Arxiu Mas)

METAL COVER TO BOOK OF GOSPELS, RONCESVALLES



(Clitxé Arxiu Mas)

SCULPTURE FROM MANRESA



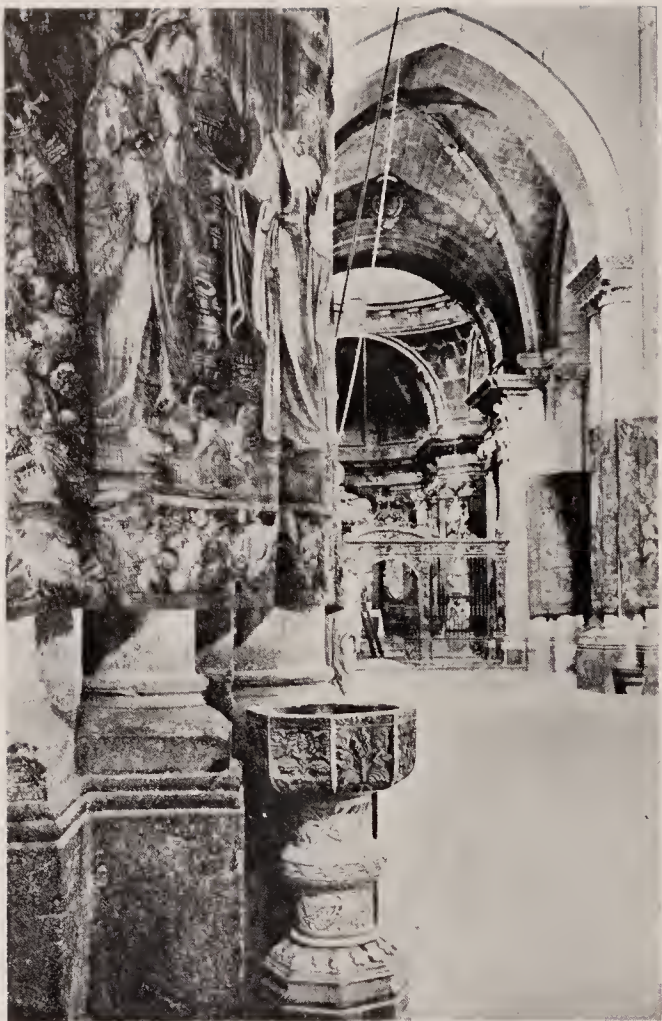
(Clitxé Arxiu Mas)

DETAIL OF THE TOMB OF RAMON LULL



(Clixé Arxiu Mas)

ALTAR PIECE, CATALAN SCHOOL



TARRAGONA CATHEDRAL



CHURCH OF SAN FRANCISCO, PALMA



(Clixé Arxiu Mas)
DOORWAY FROM PALACE OF THE GENERALIDAD, BARCELONA



(Clixé Arxiu Mas)

SCULPTURE FROM SANTA MARIA DEL MAR, BARCELONA



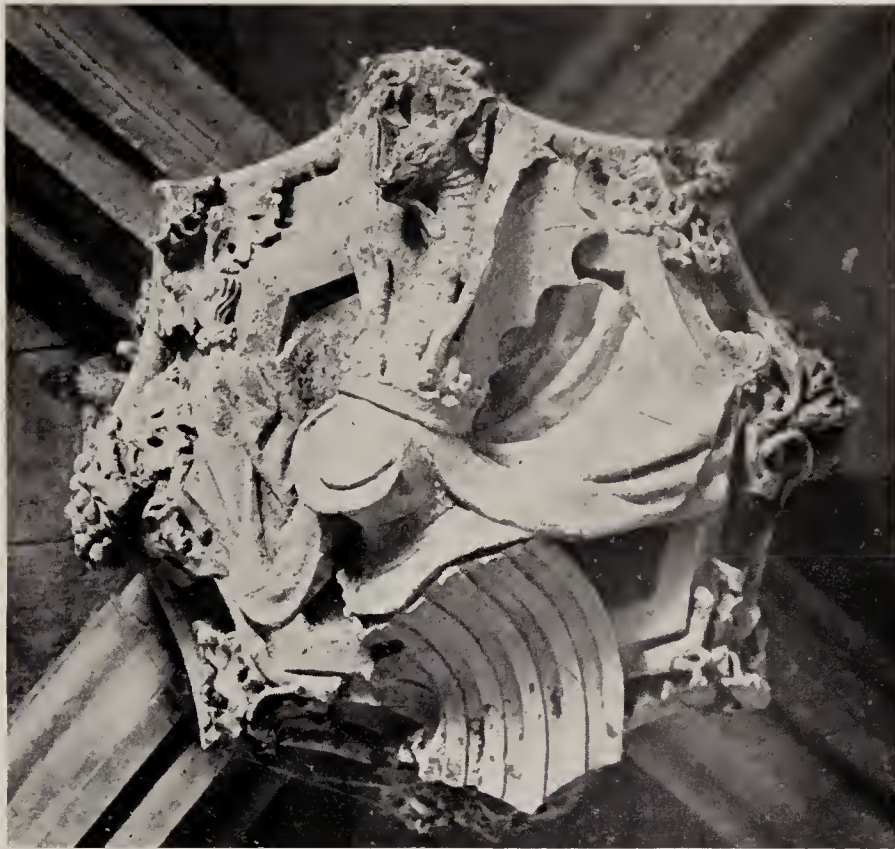
(Clixé Arxiu Mas)

SILVER RELIQUARY FROM OVIEDO



(Clixé Arxiu Mas)

REREDOS DETAIL, BARCELONA CATHEDRAL



(Clixé Arxiu Mas)

HERALDIC KEYSTONE, PALACE OF THE GENERALIDAD



(Clixé Arxiu Mas)

SCULPTURE FROM THE PALACE OF THE GENERALIDAD, BARCELONA



GERONA CATHEDRAL



SANTA MARIA DEL PINO



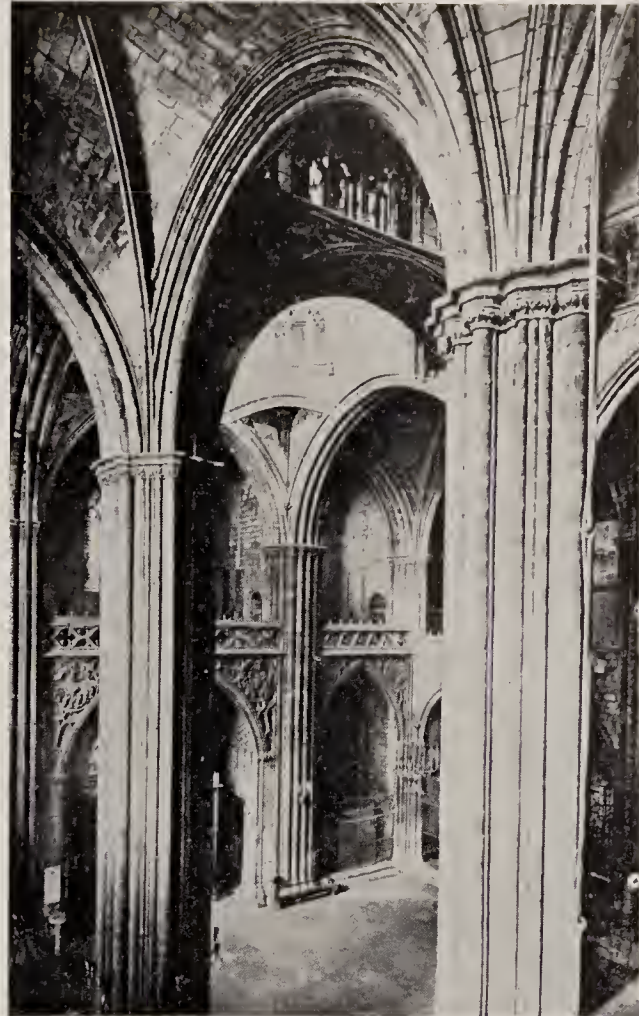
SEVILLE CATHEDRAL



PALMA CATHEDRAL



BARCELONA CATHEDRAL



BARCELONA CATHEDRAL



STALLS, BARCELONA CATHEDRAL



PULPIT, BARCELONA CATHEDRAL



(Clixé Arxiu Mas)

DETAIL OF THE STALLS OF THE KNIGHTS OF THE GOLDEN FLEECE,
BARCELONA CATHEDRAL.



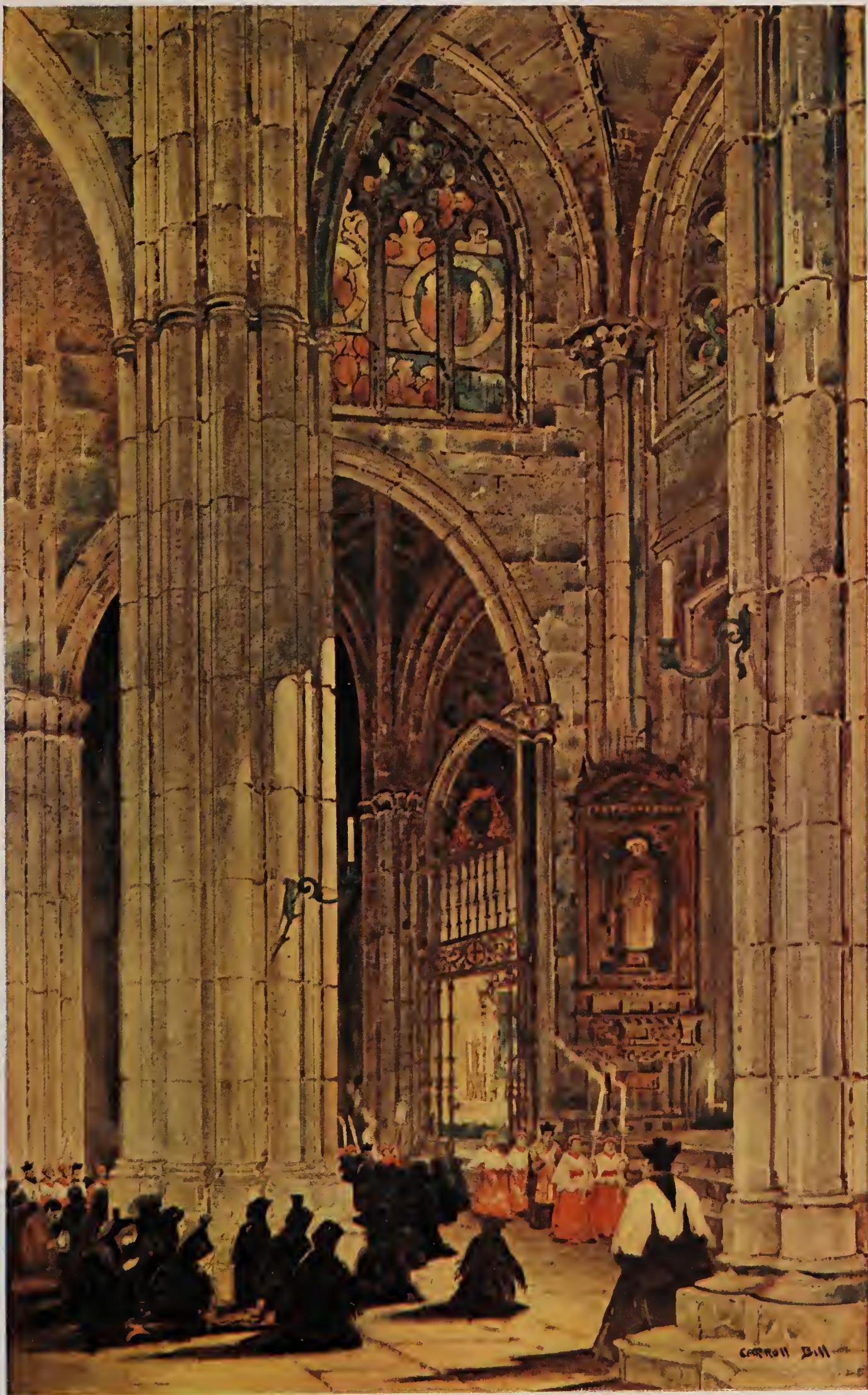
(Clixé Arxiu Mas)

DETAIL OF THE STALLS OF THE KNIGHTS OF THE GOLDEN FLEECE,
BARCELONA CATHEDRAL.



Pencil Sketch by Isidor Richmond, The Rotch, 1923-25

TOWER OF CATHEDRAL AT LEÓN

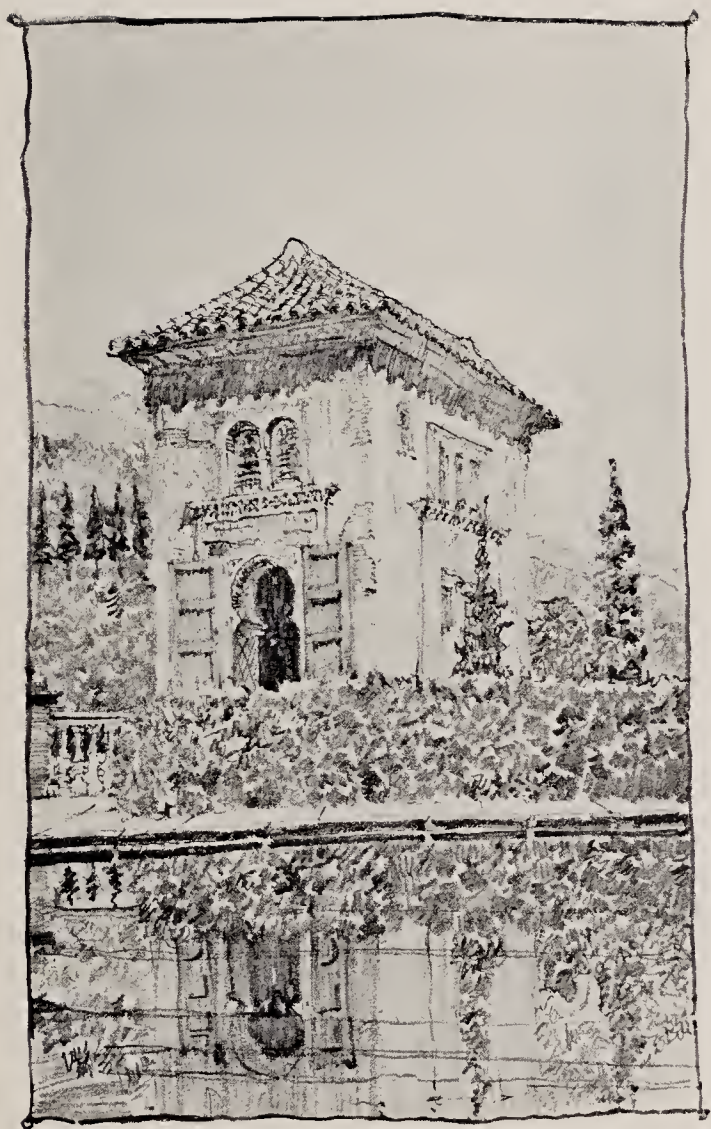


TOLEDO, SPAIN, INTERIOR OF THE CATHEDRAL
Water Color by Carroll Bill



(Clisé Arxiu Mas)

DETAIL OF CATALAN RETABLO



Sketch by Isidor Richmond, The Roth, 1923-25

MESQUITA, ALHAMBRA, GRANADA

SPANISH DOMESTIC ARCHITECTURE

By WALTER H. KILHAM, F.A.I.A.

In practically all countries during the Middle Ages, wars and uprisings were prevalent and the dwellings of the peaceful burghers, as well as those of the fighting class, were designed to offer stiff resistance to attack from the outside. In Spain this type persisted long after the manor houses of England and France had outgrown their fortress-like character and developed into modern types, much like those of the present time in respect to exterior openings and provision for light and air.

In Spain, the typical houses continued to face inwards on a court or patio, leaving the street façades frequently almost blank as far as windows were concerned, and pierced by a single great doorway treated with arch or lintel as the case might be, the stones of which were exaggerated in size beyond all structural importance. This doorway was closed by massive oaken doors, studded with the ornamental heads of great iron bolts and fastened with a formidable lock. A dark passage called the "zaguan" led under the front block of the house to the patio. This was ordinarily paved with flags or cobbles and the heavy wooden beams were exposed above the ceiling.

All the life of the family went on in the patio. The living apartments were in the upper stories, the ground floor being reserved for storage and service. A light and graceful gallery was carried around at the second floor level, and another at the third floor if the mansion had one. This gallery construction was usually carried out with columns and beams of stone—as at the Casa Polentina at Avila, or the Casa de Miranda at Burgos, but generally stone pillars supported a wooden gallery beam, the load being transmitted to the capitals by elaborately carved pillow blocks. Somewhere at the side or in the corner of the patio there was a capacious stairway, treated in the finer houses with a good deal of elaboration.

An interesting variant of the lintel type of patio is that which was adopted by the architects of Palma de Mallorca where the courtyard walls of the high built palaces are carried on four wide span, rather flat arches, resting on sturdy stone pillars at the corners. These splendid courtyards are further developed with magnificent stairways and graceful loggias in a more sophisticated manner than most of those on the mainland.

The room plans were simple and ingenuous, consisting mostly of cubicles deriving air and light from the patio, and to some extent from the street or rear courts.

In those important houses which had a third story, an open gallery or loggia at the top formed a significant and highly ornamental feature, where the ladies of the family could take the air free from observation and the disturbances of the street. The Palacio de Monterey at Salamanca has one of the finest examples of these but the Casa de Correos at Segovia contains a good illustration of this feature on a smaller scale.

Iron balconies over the street came in time to be added, shaded by a curtain which allowed only a sidewise view, and these were (and are) much used by the dark-eyed Spanish ladies as a place for needlework and maybe a surreptitious smile at the wandering architect who snaps his kodak in their direction.

In the north of Spain the balconies are multiplied and enclosed with modern glass "miradors", sometimes several stories high, very comfortable but too reminiscent of American sleeping porches to be picturesque.

The use of tiles, both plain and glazed, is an important detail of the Spanish house. These are used for floors, stairs, dadoes, trim for openings, kitchen shelving and every conceivable purpose, the louder in pattern the better, and any one who is designing a house which is to be truly Spanish ought to bear this in mind, for tiles are of the essence of the subject.

Characteristic elements of Spanish façades are the enormous voussoirs, sometimes seven feet long, used for arched portals, the similarly exaggerated stone lintels, and notably the enclosing label mouldings, sometimes extending up to include a window above, undoubtedly a legacy from the Moors, who always enclosed their ornament in a like manner. Generally most of the decoration of the façade was concentrated at the entrance, but there are a number of houses such as the Casa de los Picos at Segovia, illustrated herewith, and the Casa de las Conchas at Salamanca, whose fronts are treated with an all-over application of bosses, shells or whatever, characteristic but not very beautiful.

After enumerating all these ornaments, the most striking of all (and the most difficult of application to modern work) remains. I refer to the great escutcheons or coats of arms which few Spanish houses lack. With no references to scale, these gorgeous affairs, sometimes a story high, and two or three of them to a house, are a true index of the style. With them almost any house might be called Spanish; without them no house could truly be. They are traditional, indigenous and inimitable.

The country houses and farms likewise possess great interest and are found in all sorts of materials, stone, stucco and half-timber. The most fascinating types that I have seen are in the north, but they occur all through the country and some of the best are in the Island of Mallorca. In most of them blank wall space is an important feature and very few are supplied with windows to anything like the extent demanded in America.

The kitchens, with their built in tiled stoves, great hoods, chimney seats and tiled shelves, are extremely picturesque and full of interest, and from a practical standpoint generally produce a better cooked meal than their American counterparts.

As a field for sketching, Spain is almost unrivalled in its extent of unworked territory, for only a small part of its architectural treasures have been published; while the agreeable and hospitable nature of its inhabitants contributes greatly to the pleasure of a summer sojourn there.



Photographed by W. H. Kilham
HOUSE WITH DECORATED STUCCO FRONT, SEGOVIA



(Clixé Arxiu Mas)

OLD MILL, GERONA

Photographed by W. H. Kilham



(Clixé Arxiu Mas)

MANOR HOUSE, PONTEVEDRA

Photographed by W. H. Kilham



(Clixé Arxiu Mas)

OLD HOUSE, PROVINCE OF NAVARRA



(Clixé Arxiu Mas)

HOUSE CALLED LA MANGIA, PROVINCE OF BARCELONA



(Clixé Arxiu Mas)

PRIVATE HOUSE, PROVINCE OF BARCELONA



(Clixé Arxiu Mas)

HOUSE IN BARCELONA



(Clivé Arxiu Mas)

OLD HOUSE, PROVINCE OF GERONA



A PATIO IN SEGOVIA



(Clixé Arxiu Mas)

OLD HOUSE, PROVINCE OF BARCELONA



(Clixé Arxiu Mas)

OLD HOUSE, PROVINCE OF BARCELONA



GARDEN OF CHARLES V, ALCAZAR, SEVILLE



GENERAL VIEW, EXTERIOR DE GENERALIFE, GARZON, GRANADA



GATEWAY OF COUNTRY HOUSE, MALLORCA



DOORWAY, CHURCH OF MONTESION, PALMA
DE MALLORCA



DOORWAY, HOUSE OF EL GRECO



CLOISTER OF SAN PABLO, BARCELONA



DETAILS OF BYZANTINE CAPITALS, SAN PABLO



GARDEN OF THE GENERALIFE, GRANADA



GALLERY, HOUSE OF PILATOS, SEVILLE



STAIRWAY, HOUSE OF PILATOS, SEVILLE

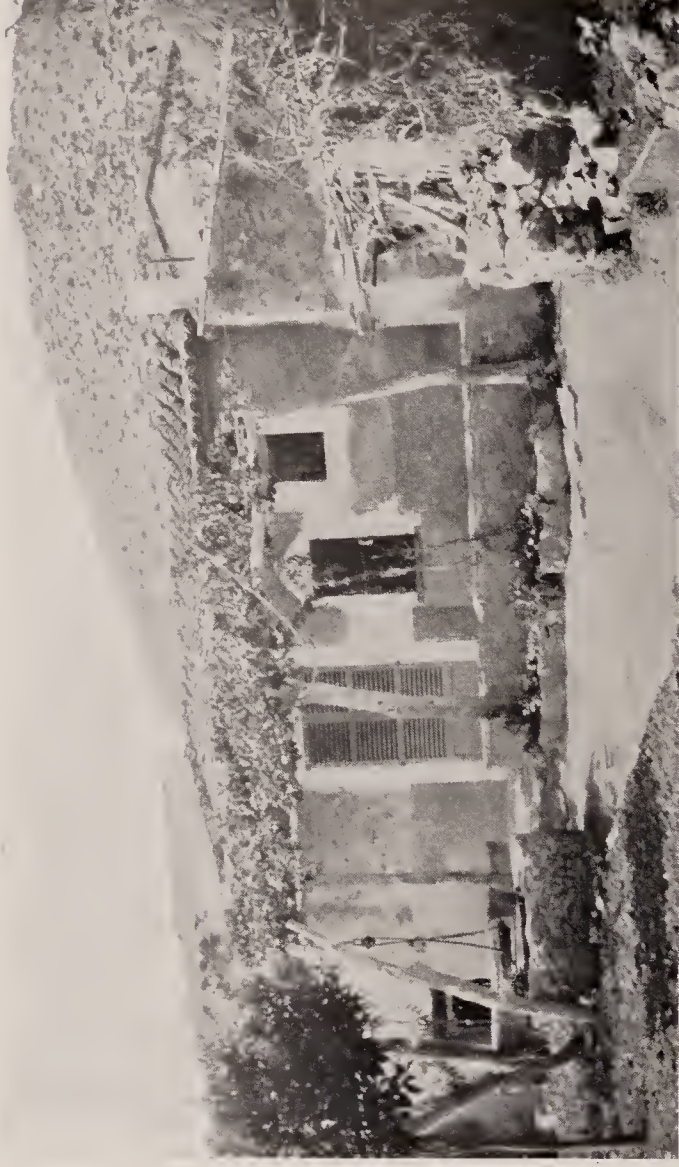


KITCHEN IN HOUSE OF EL GRECO, TOLEDO



Photographed by W. H. Kilham

FARM HOUSE, MALLORCA



Photographed by W. H. Kilham

FARM HOUSE, GENOVA, MALLORCA



Photographed by W. H. Kilham

OLD HOUSE, SEGOVIA



Photographed by W. H. Kilham

CASA DEL GRECO, TOLEDO



Photographed by W. H. Kilham
BALCONY IN TOLEDO



Photographed by W. H. Kilham
DOORWAY, AVILA



Photographed by W. H. Kilham
OLD HOUSE, SEGOVIA



Photographed by W. H. Kilham
CHURCH DOOR, TOLEDO



FARM HOUSE KITCHEN, MALLORCA



FARM HOUSE AND YARD, MALLORCA



Photographed by W. H. Kilham
STREET IN SEGOVIA



Photographed by W. H. Kilham
STREET IN SEGOVIA



INNER COURTYARD, HOUSE OF MONDRAGON



PATIO OF THE INQUISICION HOUSE, GRANADA



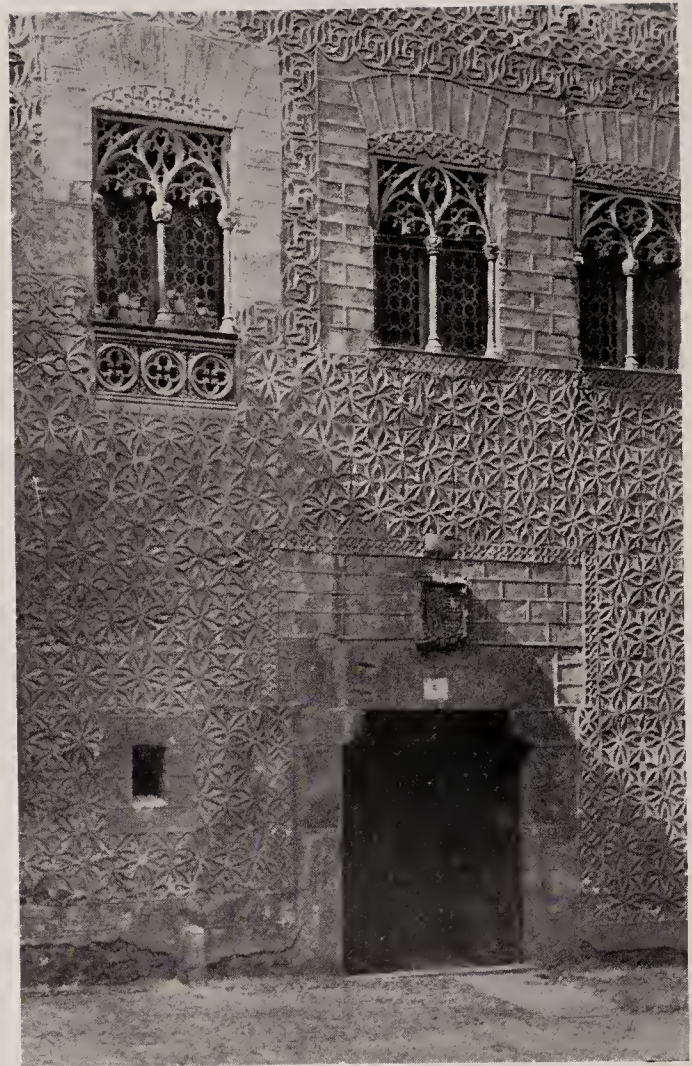
COURTYARD, MAD HOUSE, GRANADA



COLONNADE, MAD HOUSE, GRANADA



INTERIOR, LONGE, PALMA DE MALLORCA



FAÇADE OF ALPUENTE PALACE, SEGOVIA



FOUNTAIN AT POLLENSA



HOUSE OF JUAN BRAVO, SEGOVIA



TARRAGONA CATHEDRAL



SCREEN, PALMA CATHEDRAL



ALHAMBRA, GRANADA, PUERTO DEL VINA



ENTRANCE TO CHURCH OF SAN PAULA, SEVILLE



FARM HOUSE AT MALLORCA



KITCHEN, FARM HOUSE, MALLORCA



INTERIOR, FARM HOUSE, POLLENSA



PATIO OF THE HOUSE OF DON ALVARO DE LUNA, SEGOVIA



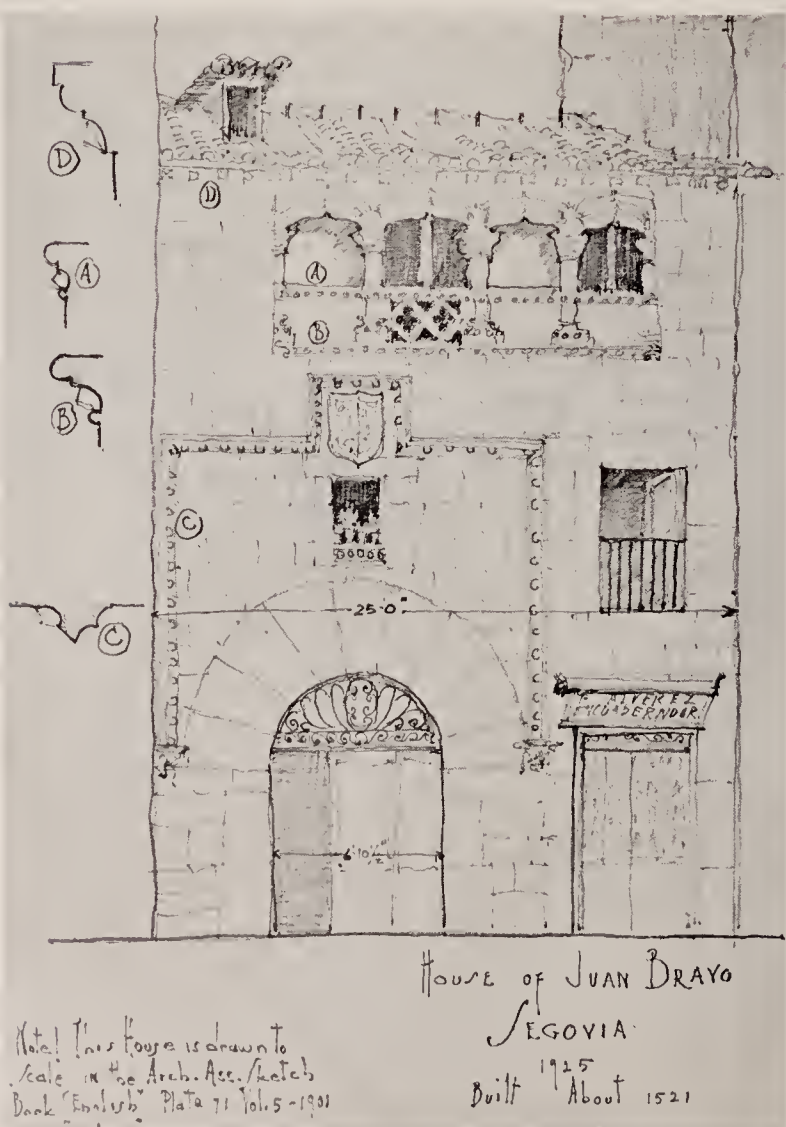
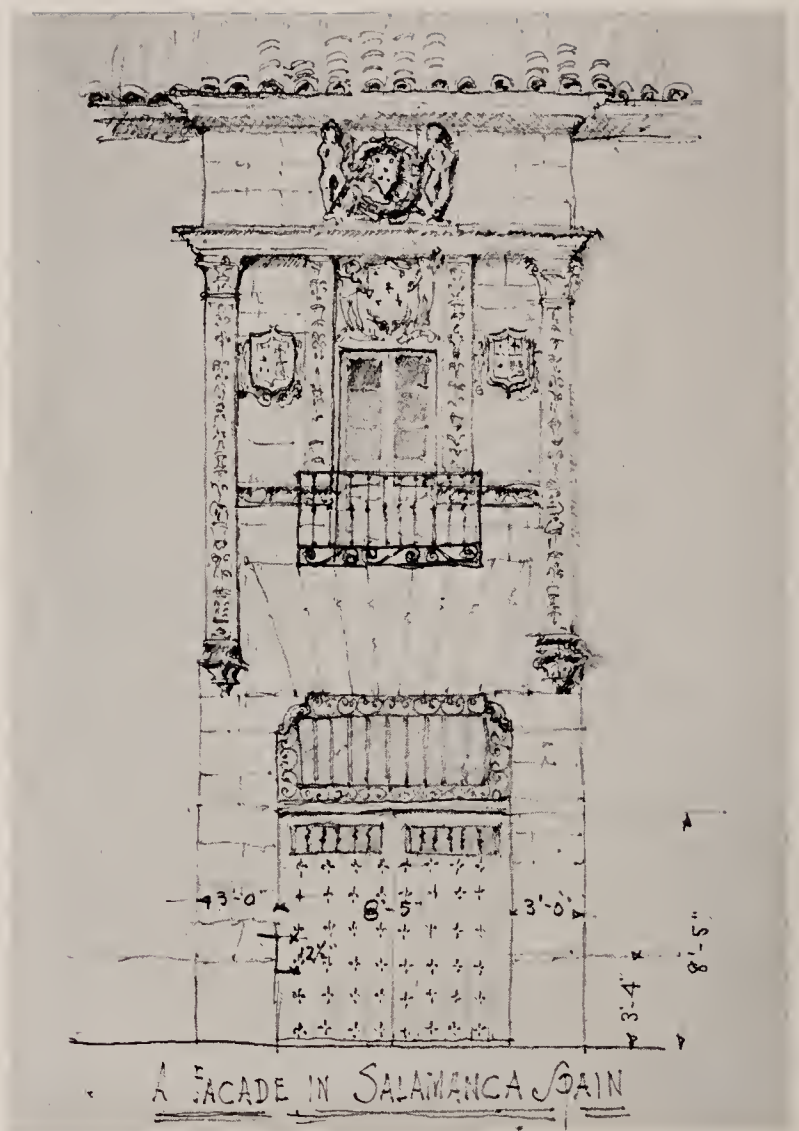
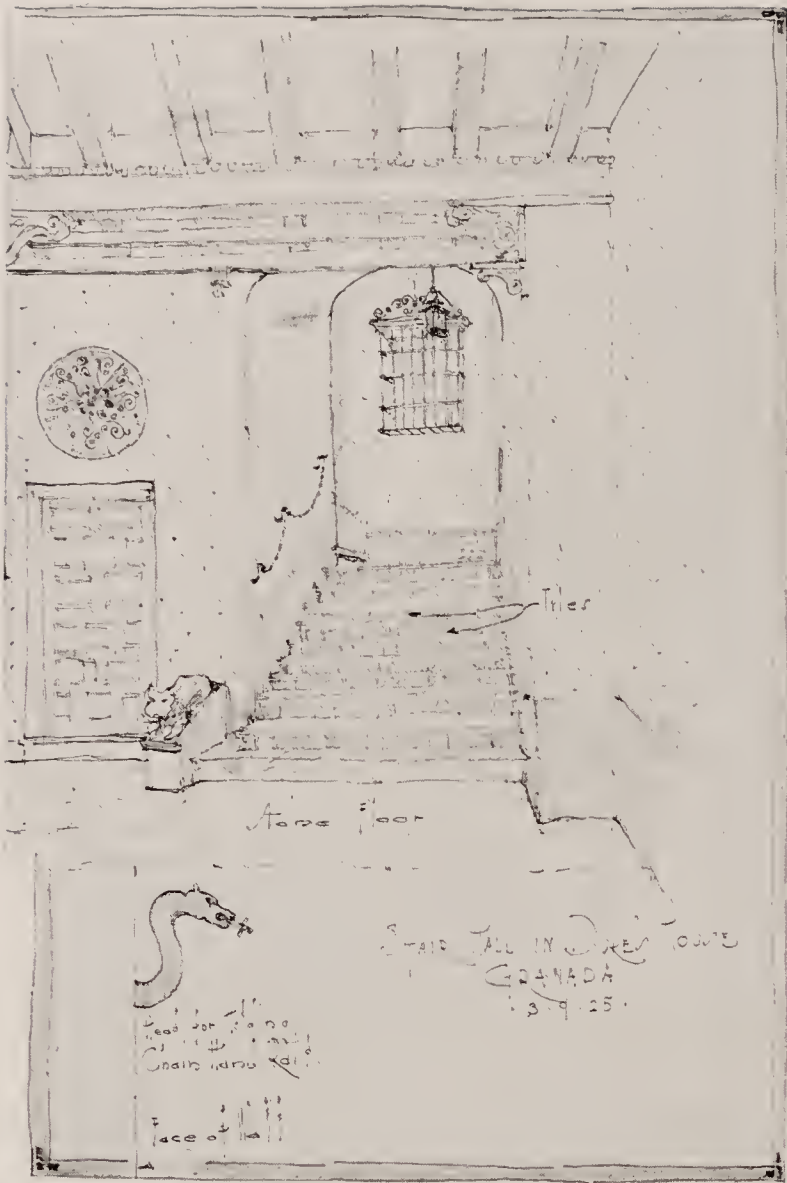
PATIO, PALACIO DE MOVELL, PALMA DE MALLORCA



PATIO, PALACIO DE MAROTO, PALMA DE MALLORCA



CLOISTER, PALMA DE MALLORCA





INTERIOR OF COUNTRY HOUSE AT GENOVA



INNER COURTYARD, HOUSE AT MONDRAGON



UNDER TRELLIS, MALLORCA



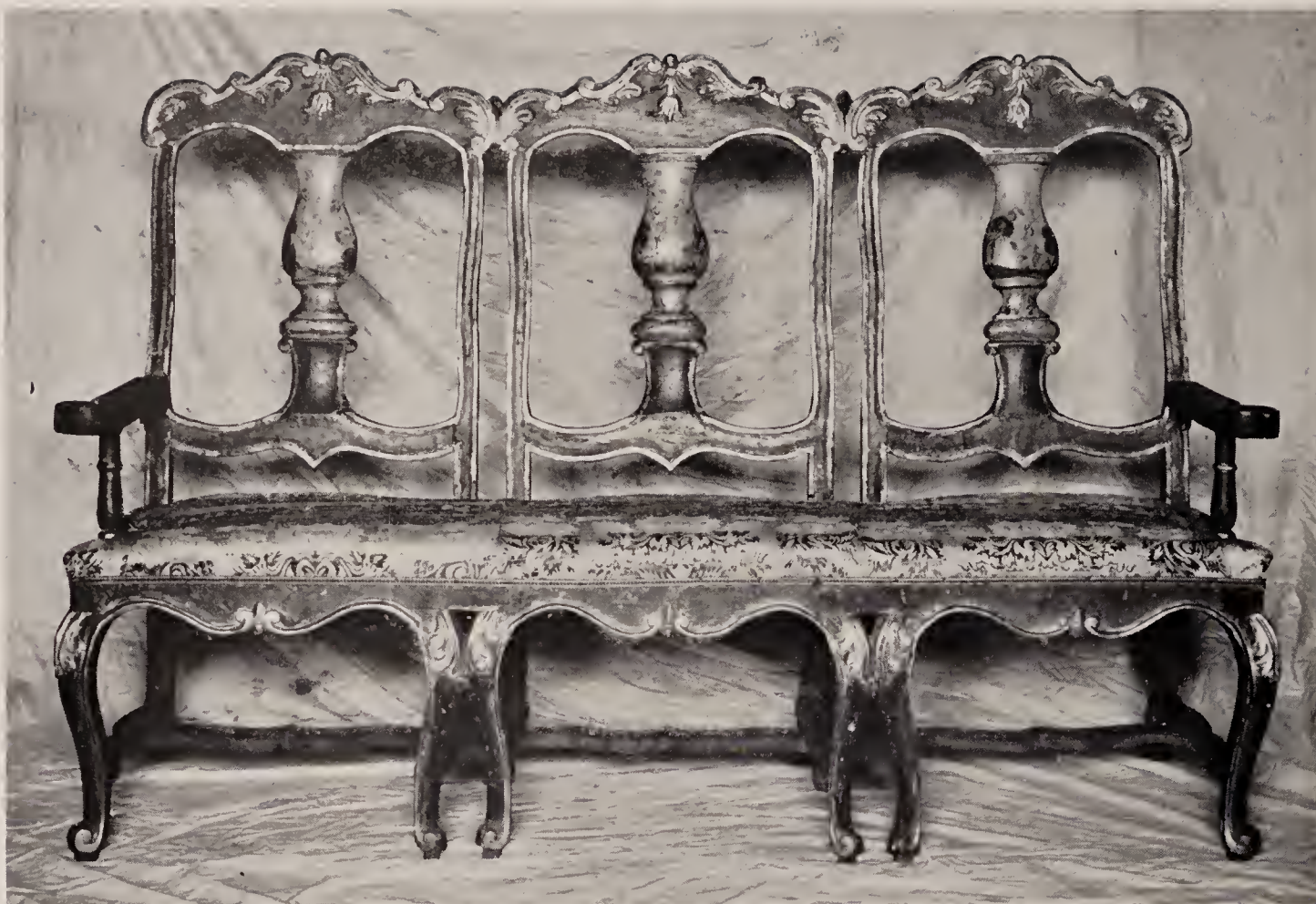
PATIO OF THE EVENUTA, VALDEMOSA



INTERIOR OF COUNTRY HOUSE, MALLORCA



PATIO OF COUNTRY HOUSE, MALLORCA



Courtesy of Mr. Gordon Allen

XVIII CENTURY SOFA, CATALONIAN



Courtesy of Mr. Gordon Allen

XVIII CENTURY SCREEN, MAJORCAN



Courtesy of Mr. Gordon Allen

XVII CENTURY TABLE, SPANISH



Courtesy of Mr. Gordon Allen

XVII CENTURY CHEST, SPANISH



XVII CENTURY RED AND GOLD CHAIR, MAJORCAN

PAIR XVII CENTURY CANDLESTICKS, SILVER AND GILT, SPANISH

All through courtesy of Mr. Gordon Allen



WOOD AND BRASS BRAZIER, SPANISH



SPINDLE-BACK SPANISH WALNUT CHAIRS
WITH CUSHIONS



XVI CENTURY SPANISH LEATHER AND
WALNUT ARM CHAIR



All through courtesy of Mr. Gordon Allen



XVI CENTURY SPANISH WALNUT TABLE



XVII CENTURY MAJORCAN TABLE



VERY OLD TABLE, CHAIRS AND ANDIRONS



XVII CENTURY BOTTLES



EXAMPLES OF XVI AND XVII CENTURY OIL AND WATER JARS

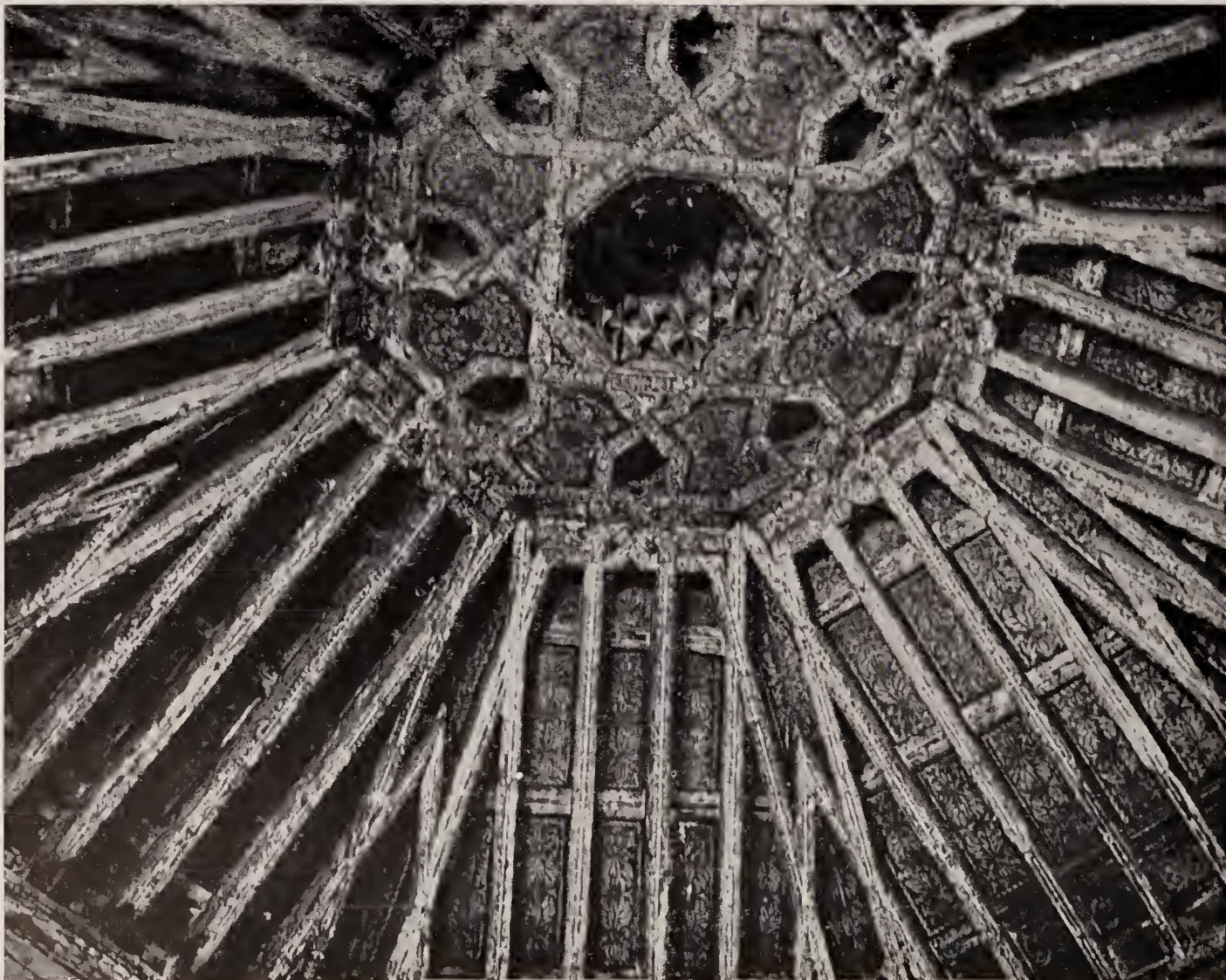
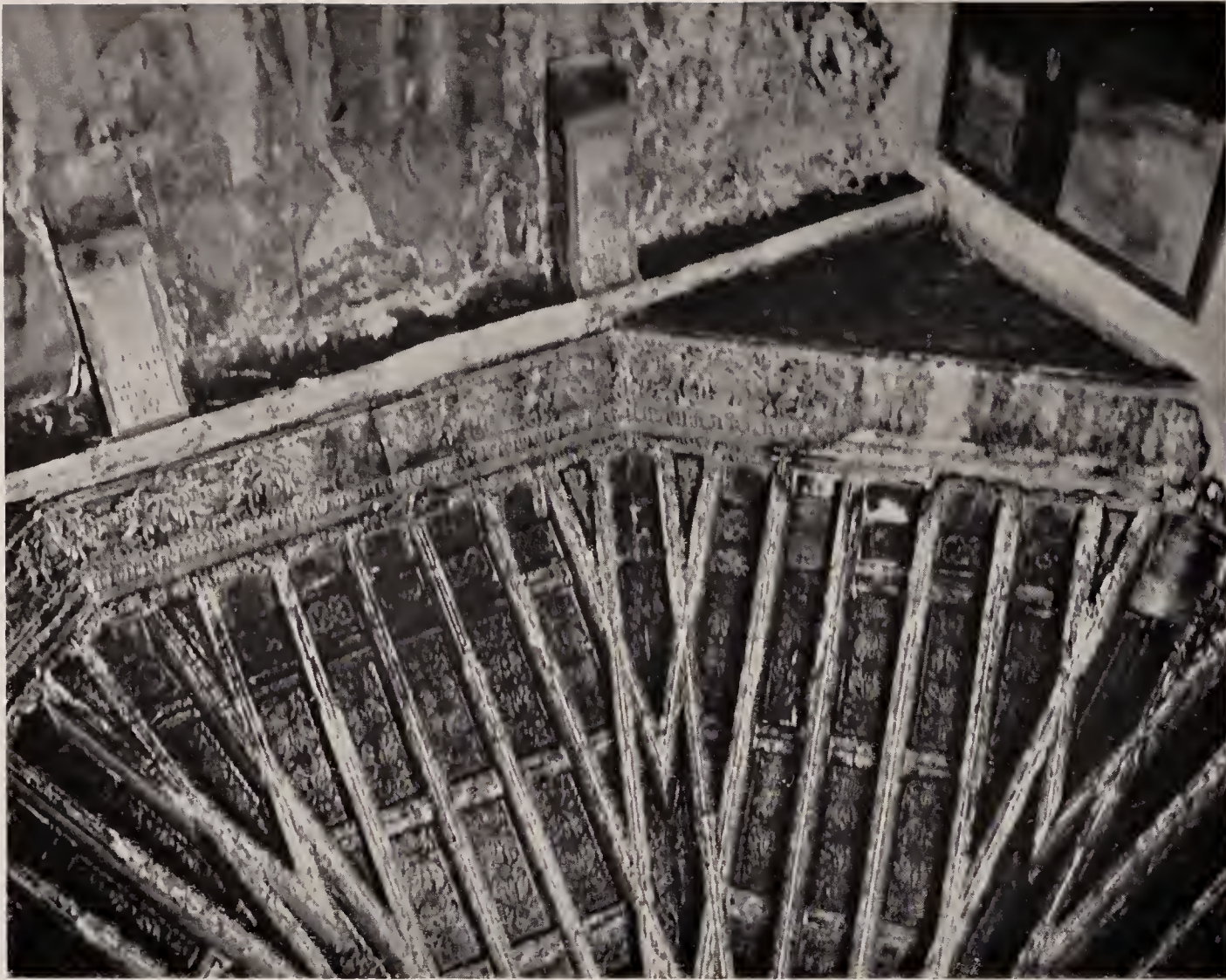


(Clixé Arxiu Mas)

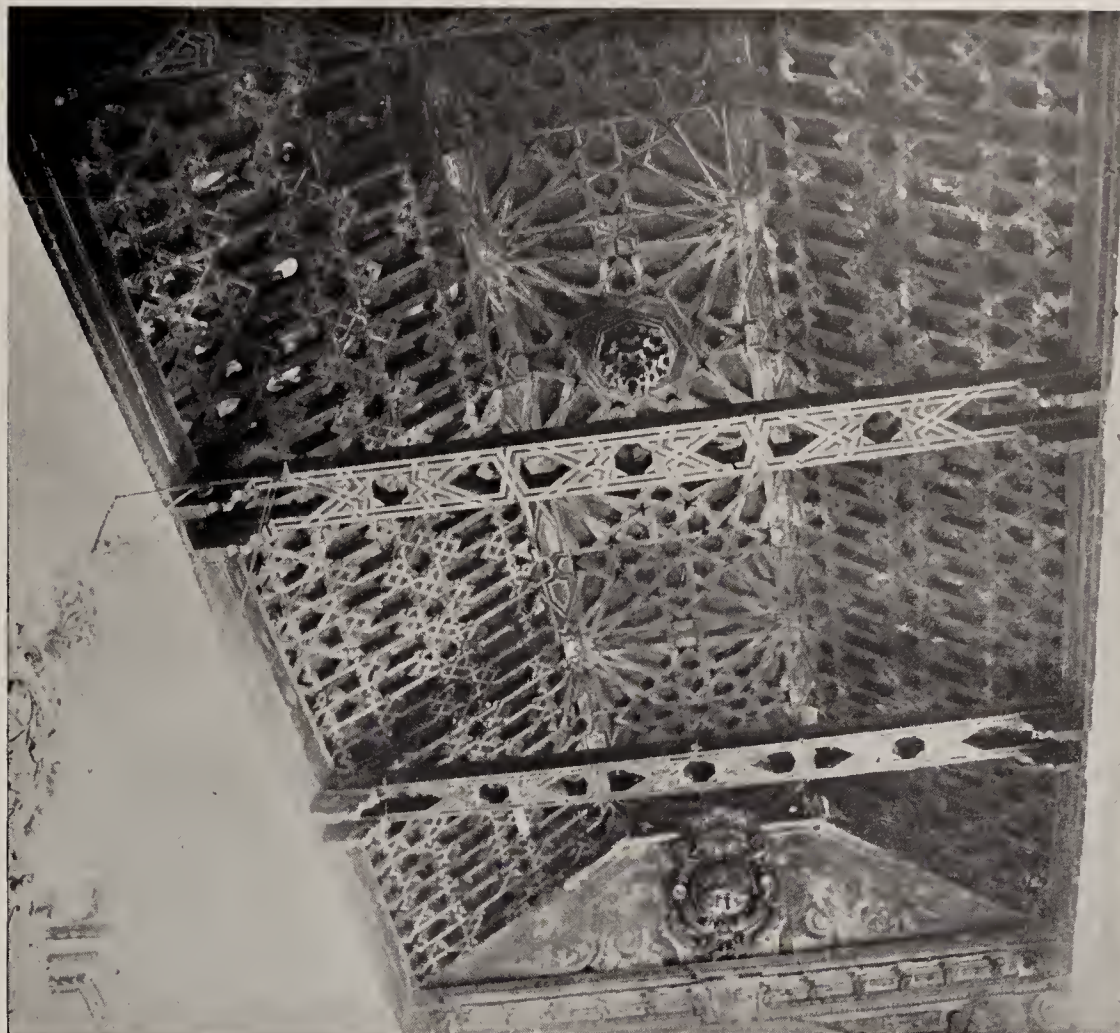
DETAIL OF THE CITY HALL, BARCELONA



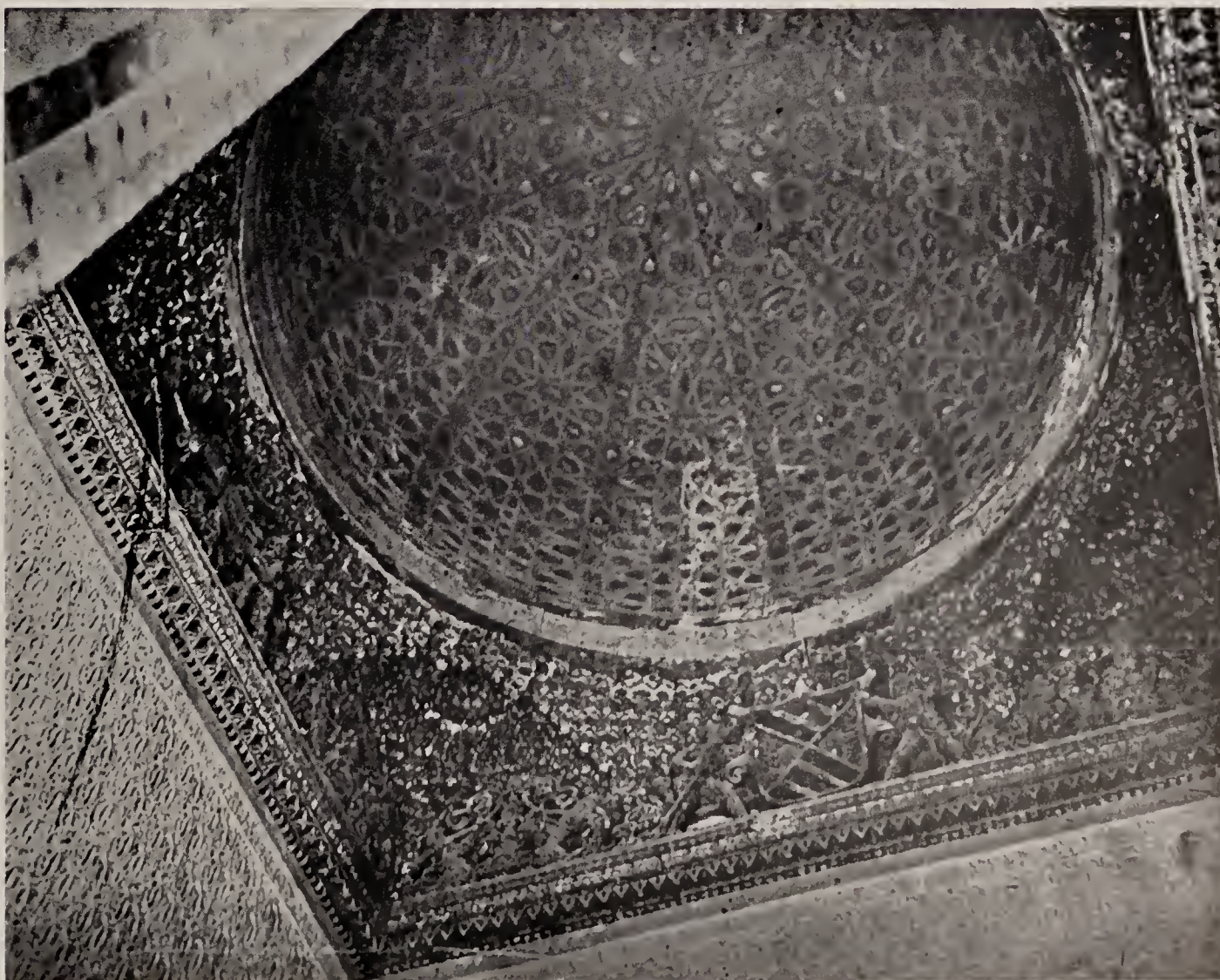
LOGGIA CEILING, PALACE OF THE MARQUIS OF SOLLERICH, PALMA, MAJORCA



DETAILS OF THE DOME OVER GATEWAY, CITY OF BURGOS



CEILING, CHURCH OF SAN PAULA, SEVILLE



DOME OVER STAIRWAY, HOUSE OF PILATOS, SEVILLE



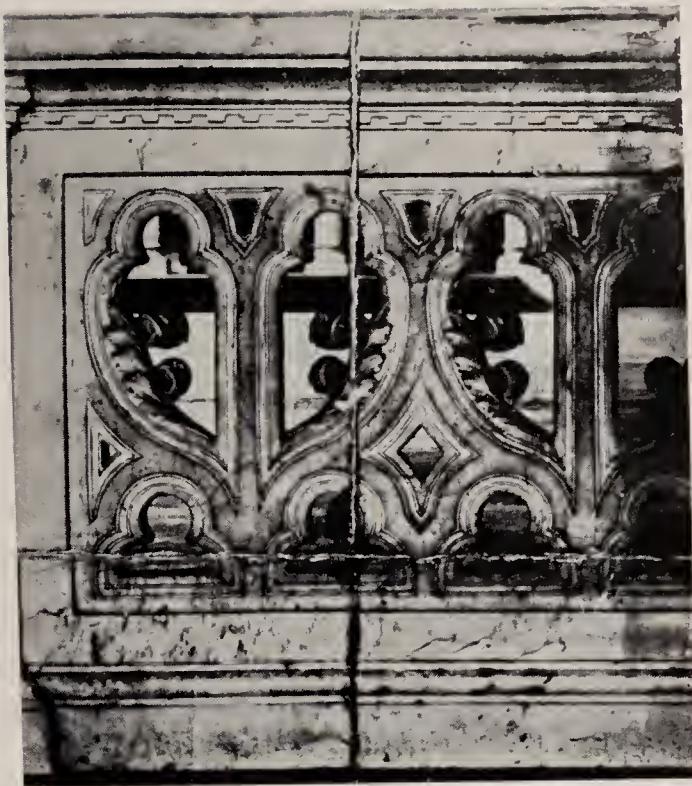
DETAIL, GOTHIC, FROM PALACE OF ZAGAL, GUADIX



DETAIL, GOTHIC RENAISSANCE, CEILING FROM PALACE OF ZAGAL, GUADIX



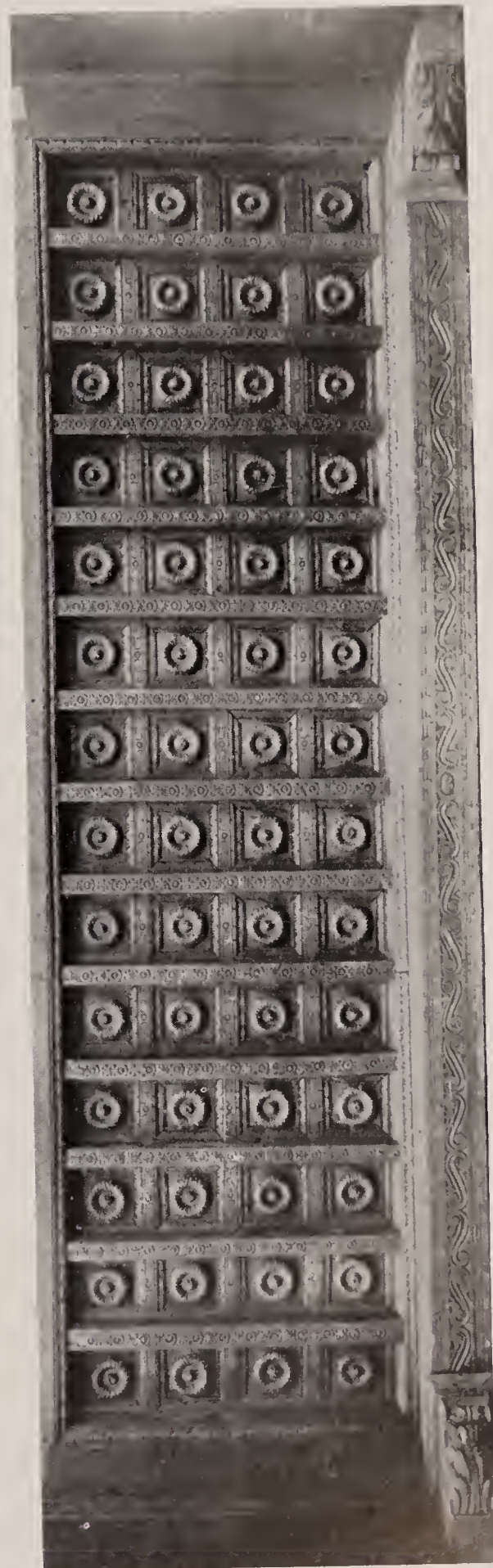
DETAILS OF CEILING



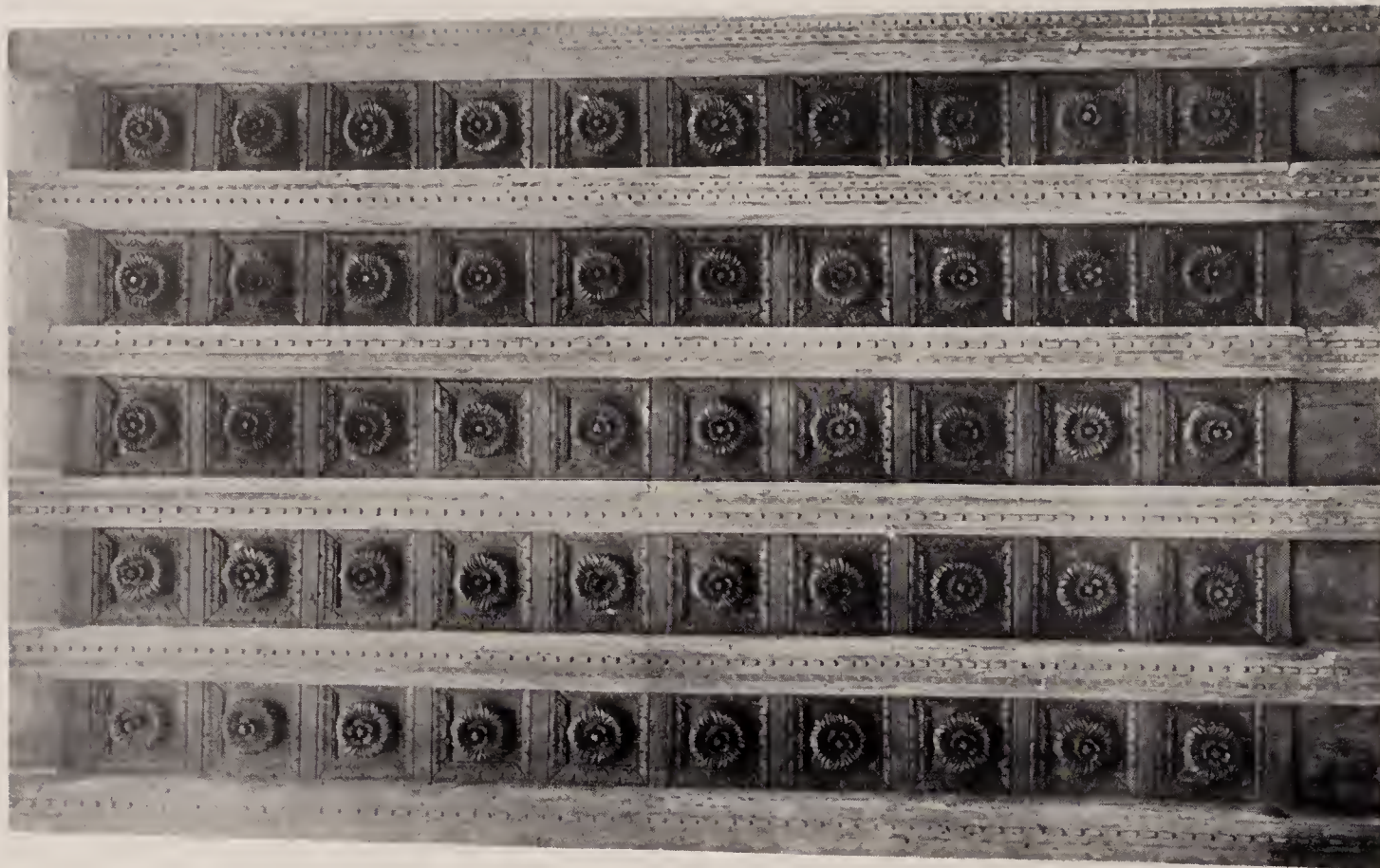
DETAIL OF OLD CHURCH RAIL
CARVED IN STONE



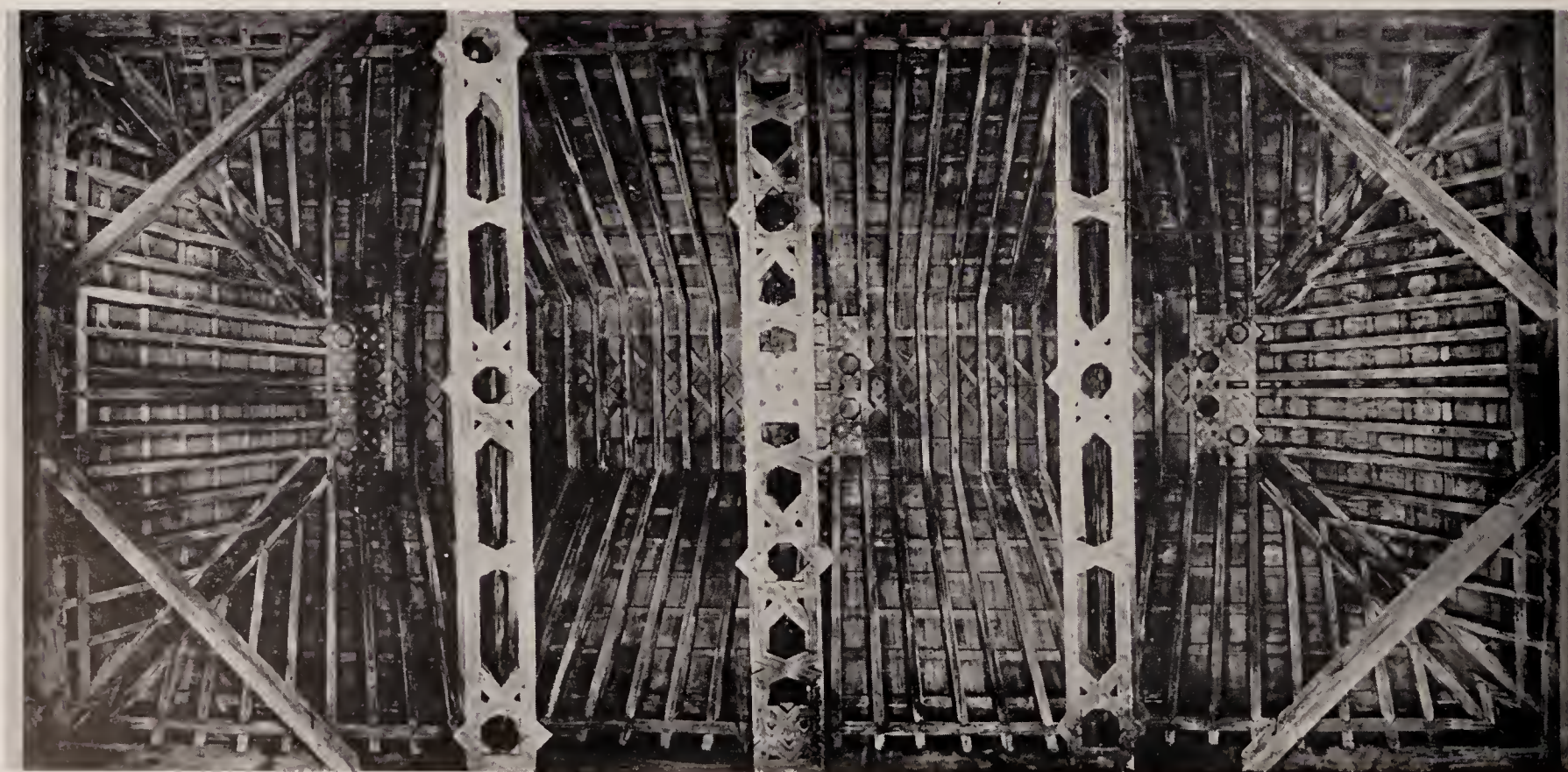
VERY OLD JAR AND WROUGHT
IRON STAND



PALACE DEL ZAGAL, GUADIX



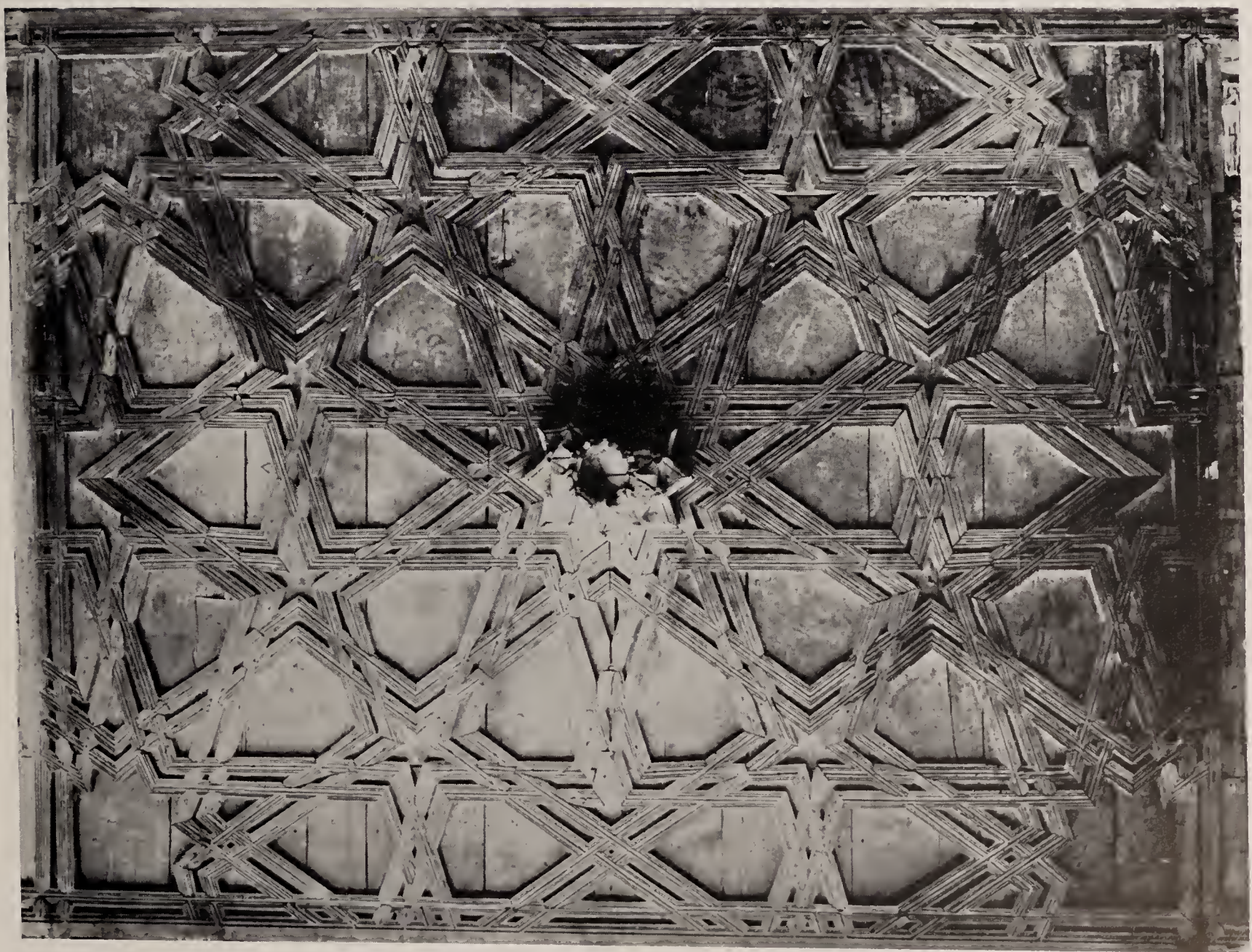
SECTION, WITH BEAMS, CEILING FROM PALACE DEL ZAGAL, GUADIX, EARLY RENAISSANCE



DETAIL OF ROOF CONSTRUCTION, PALACE DEL ZAGAL, GUADIX, MOORISH



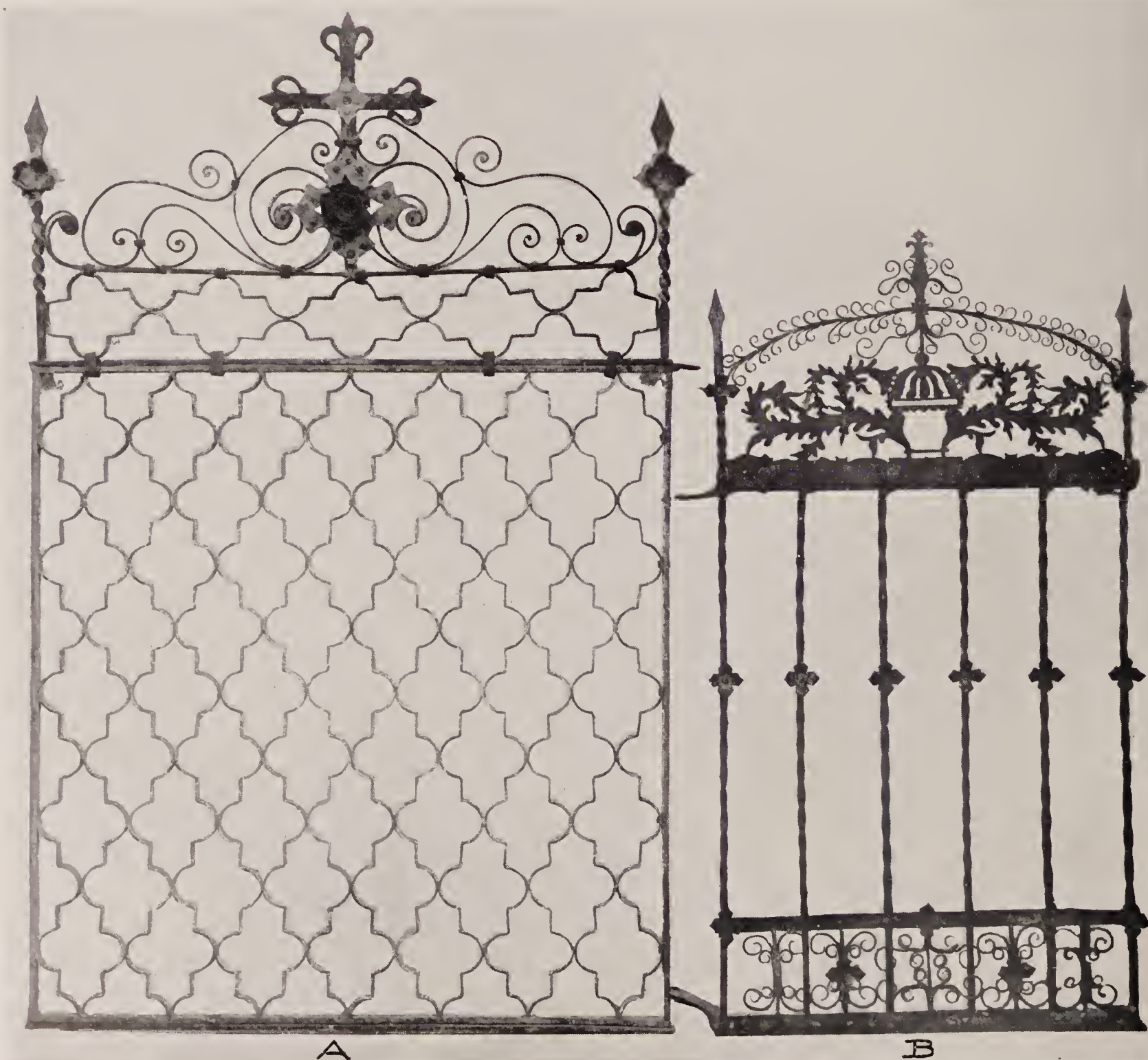
POLYCHROME, PALACE DEL ZAGAL, GUADIX, MOORISH



CEILING DETAIL WITH COLORED STALACTITE, PALACE DEL ZAGAL, GUADIX, MOORISH



XVII CENTURY TILES FROM PALACE OF DUKE OF CADIZ



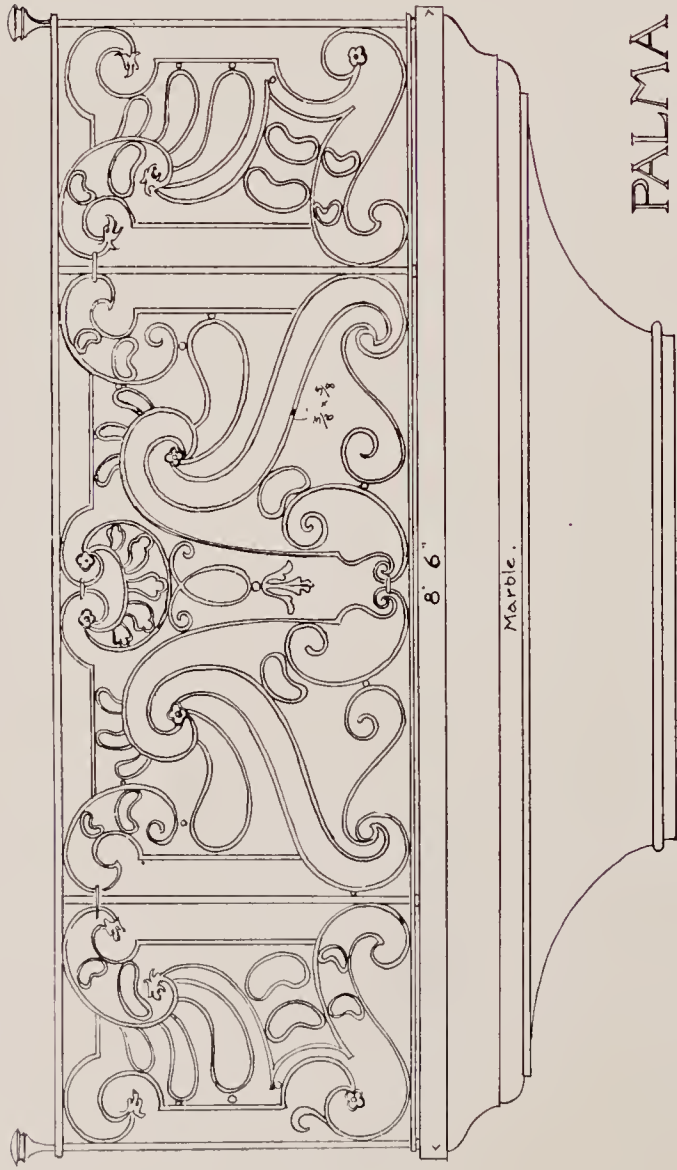
A

B

VERY OLD WROUGHT IRON GATES



ANTIQUE WROUGHT IRON WORK

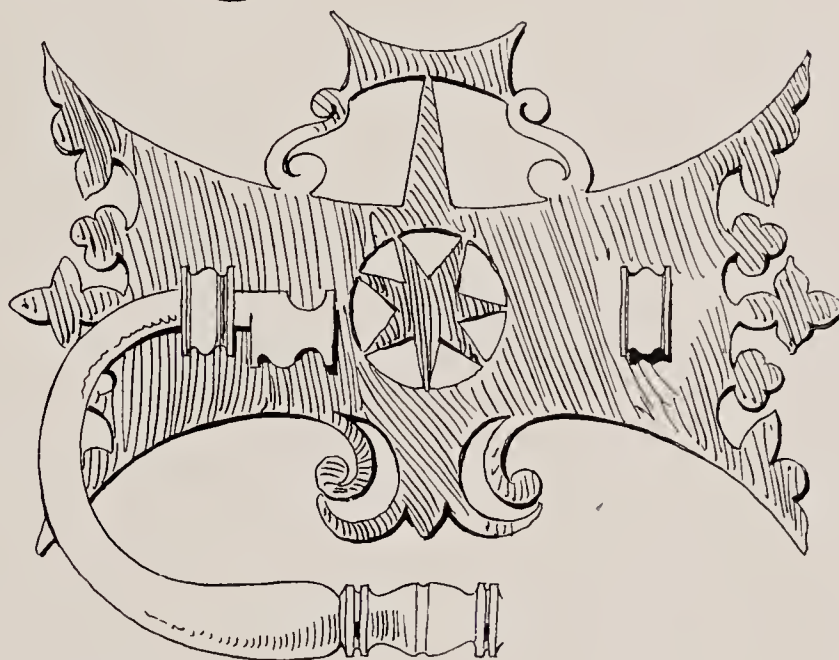
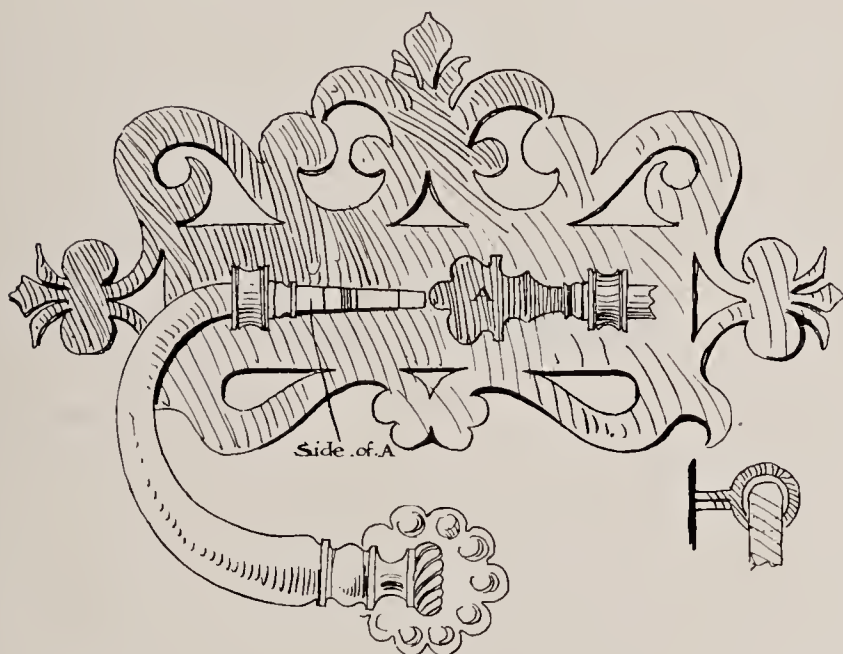
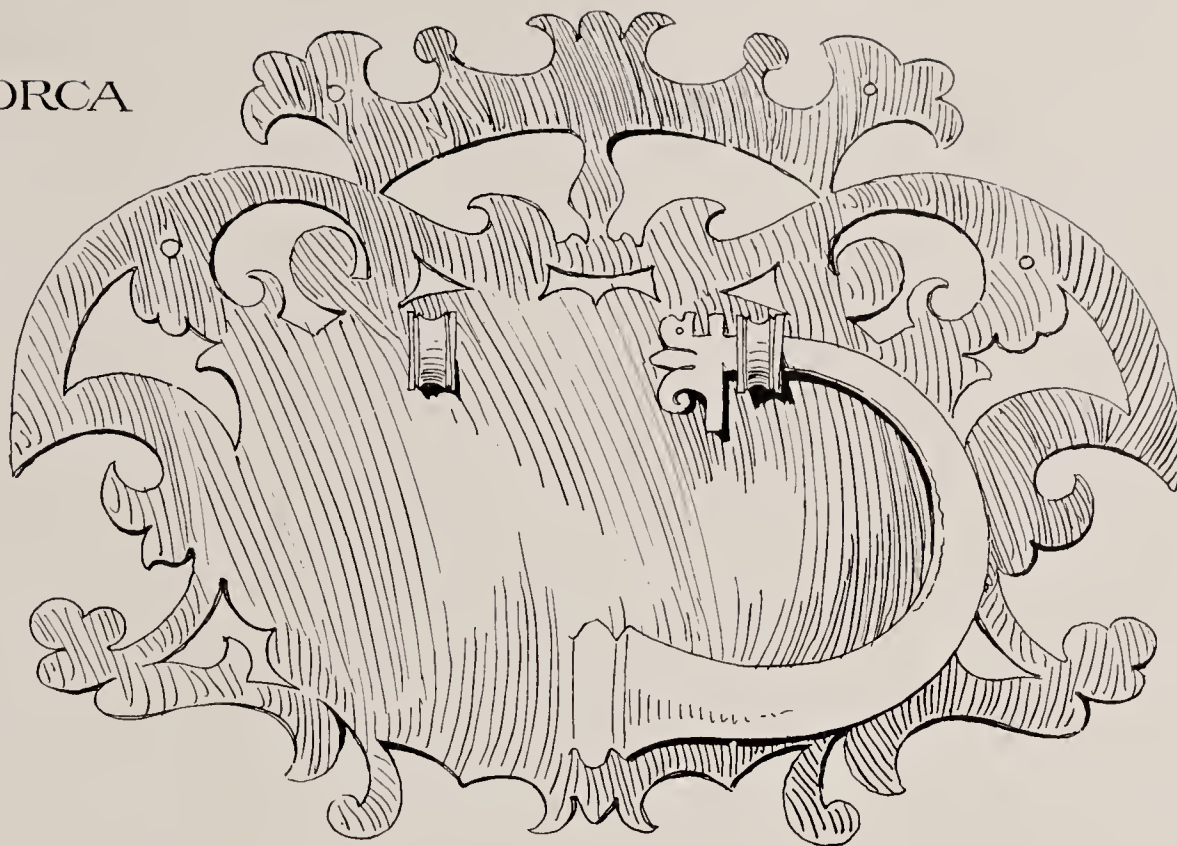


PALMA MAJORCA
EXAMPLES OF WROUGHT-IRON BALCONIES



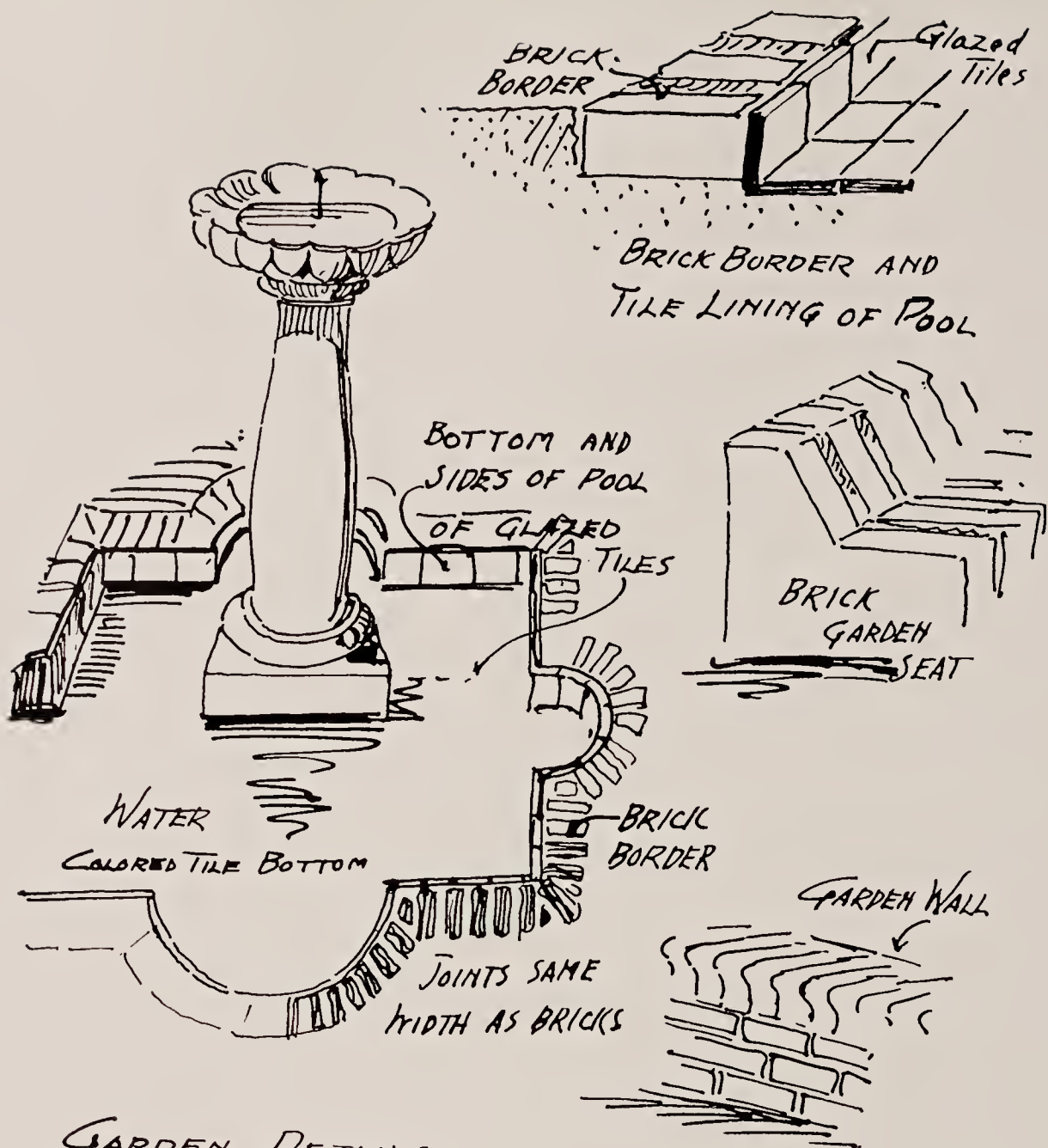
PALMA. MAJORCA

EXAMPLES OF
IRON ESCUTCH-
EONS AND DOOR
HANDLES FROM
OLD PALACES



SCALE OF INCHES



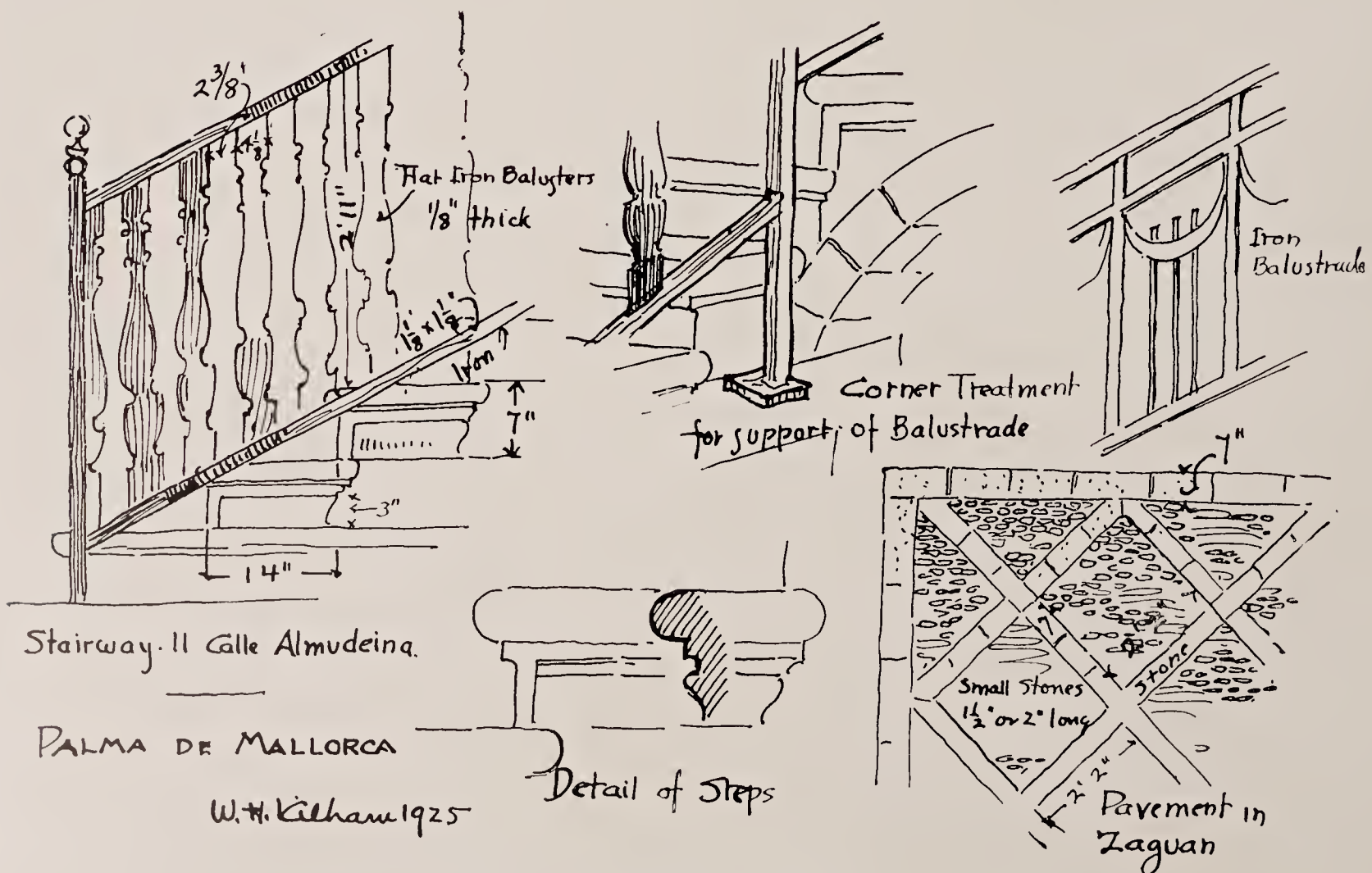


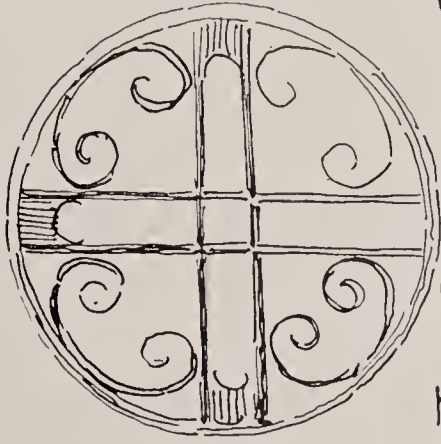
GARDEN DETAILS

CASA DEL GRECO

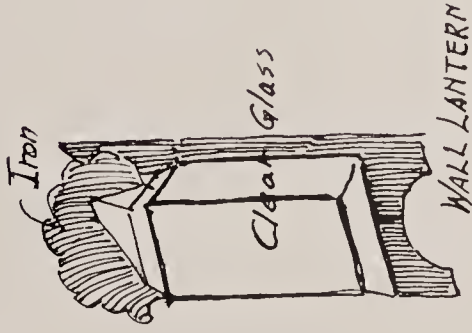
TOLEDO.

W.H.K. 1925

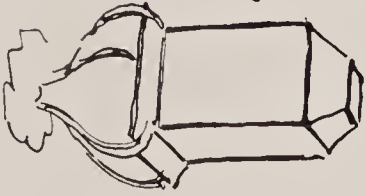




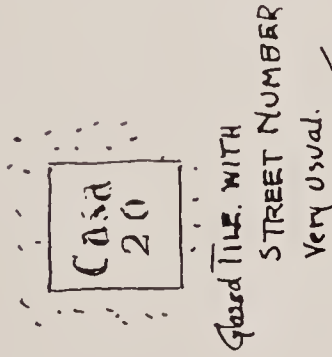
IRON COVER FOR WELL CURB



WALL LANTERN



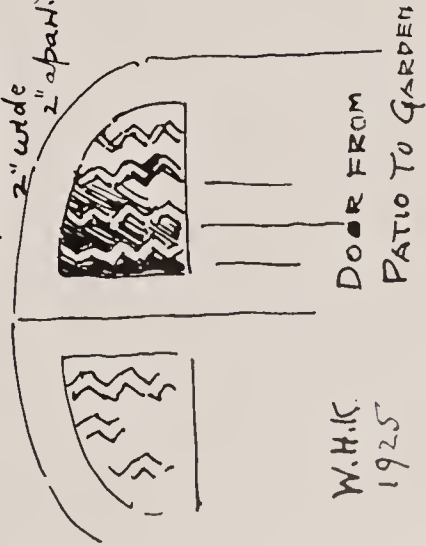
HANGING LANTERN.
Clear Glass
Very light frame



GLAZED TILE WITH STREET NUMBER
Very usual.

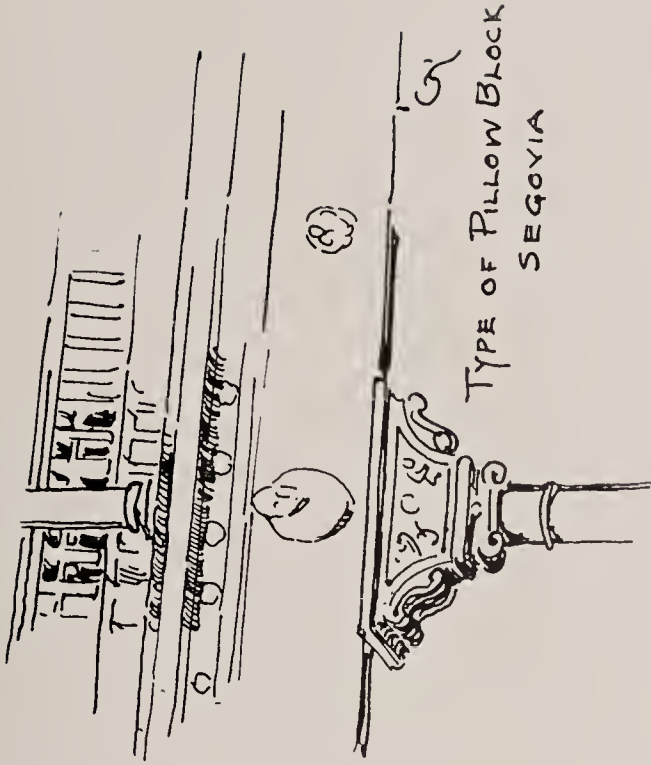
NOTES IN
PALMA DE MALLORCA

CROOKED PICKETS
2" wide
2" apart.

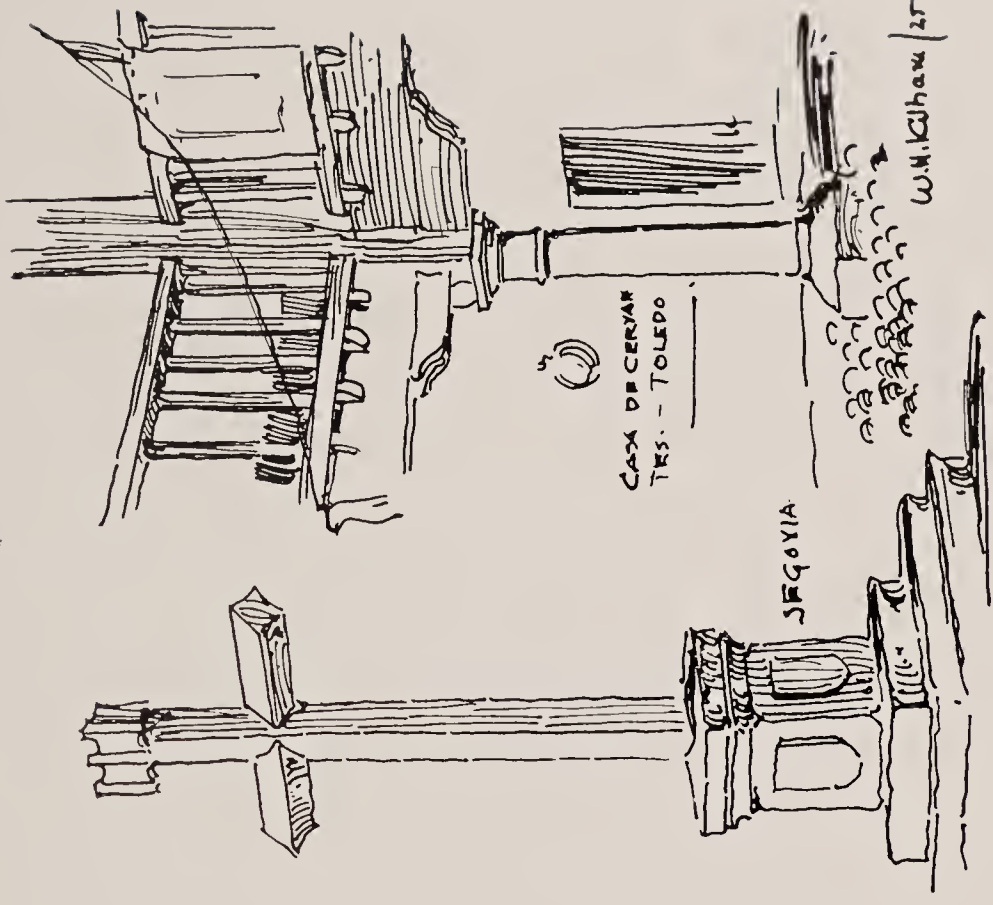


DOOR FROM PATIO TO GARDEN

W.H.K.
1925



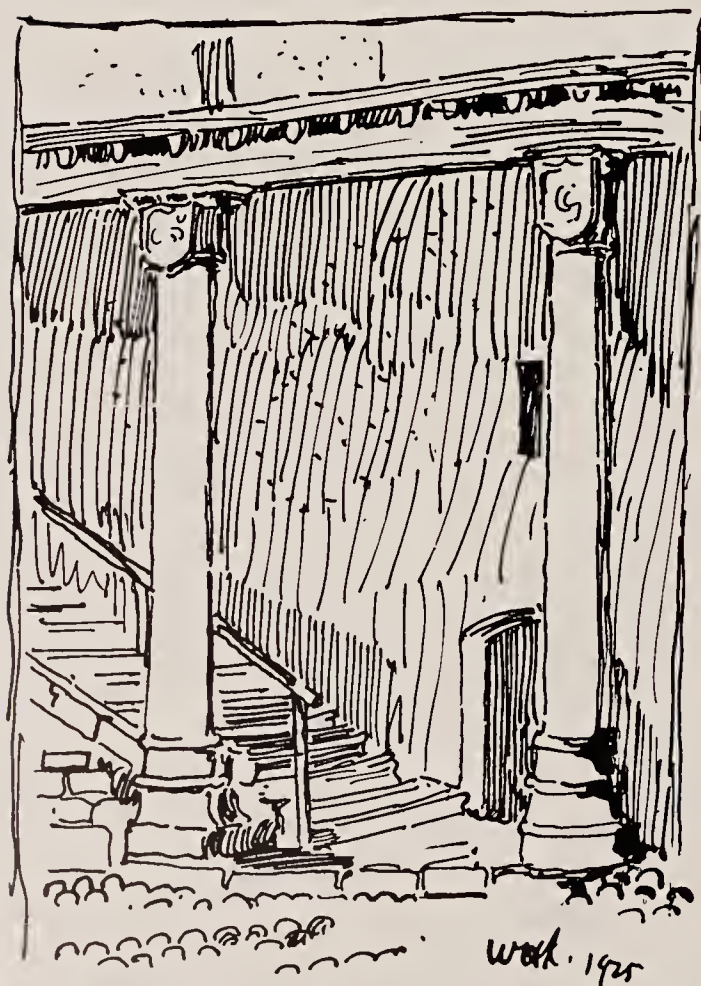
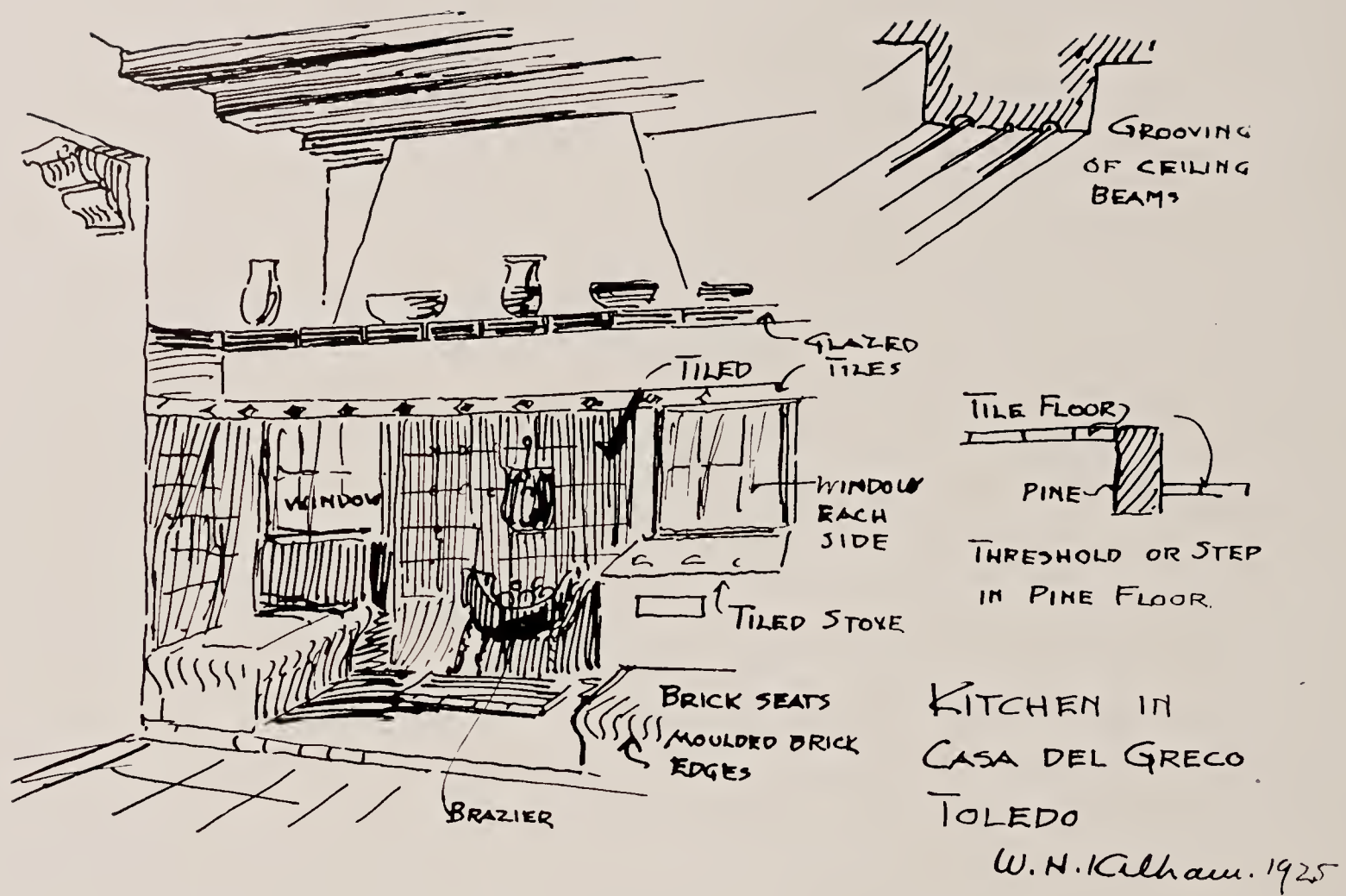
TYPE OF PILLOW BLOCK
SEGOVIA



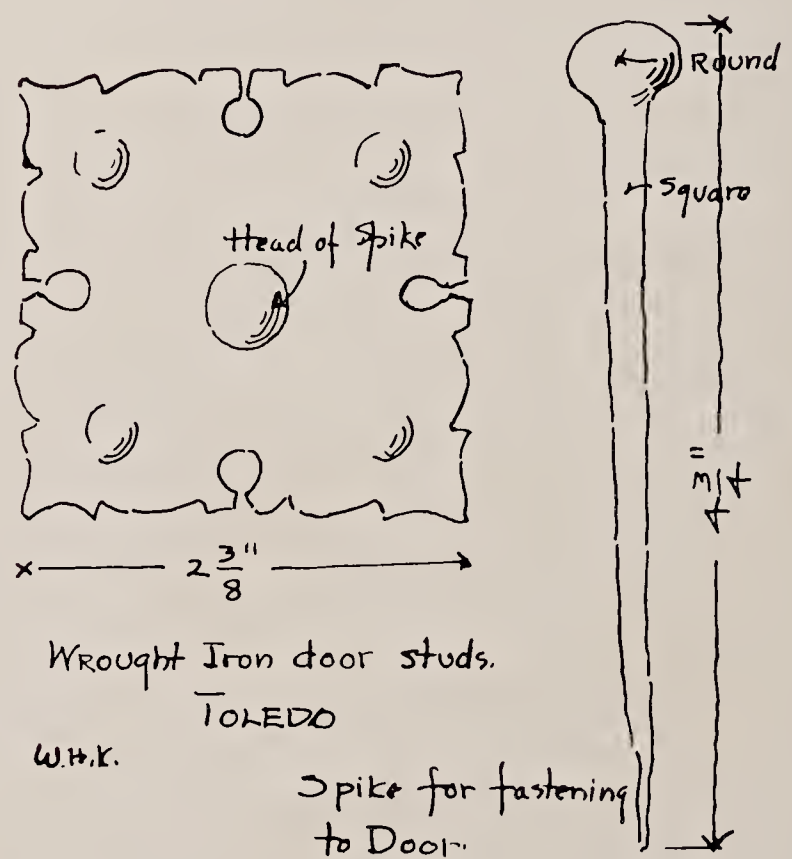
CASA DE CERIAN
TRIS. - TOLEDO

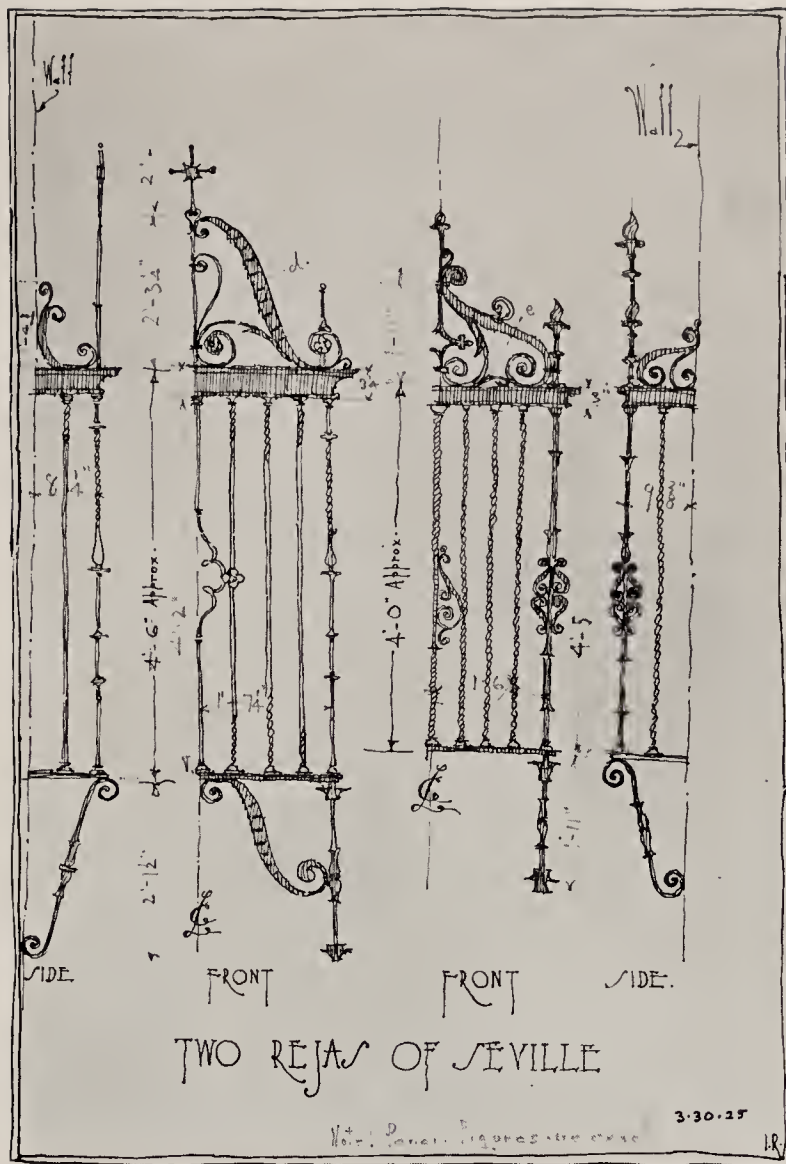
SEGOVIA

W.H.K. 1925



SEGOVIA - Column Capitals with Shields.






PEN AND INK SKETCH BY ISIDOR RICHMOND,
THE ROTCH, 1923-25



PEN AND INK SKETCH BY WALTER H. KILHAM

CHARACTERISTICS OF BURGALESE PALACE

High first story of stone, comprising sub-arch & ground floor. Grand stage and attic back, projecting about 4 to 6 inches - hindmost with iron balustrade with spindle shaped balusters. Doors important and rich. Cornice sometimes as shown here. Sometimes of moulded brick on edge like little

sketch:  F. was a carver's story or lower at back end

The large door gives access to a square compartment containing the staircase and thence to the patio, or the stairs may be beyond the patio. The patio has generally a door or even three doors as here.

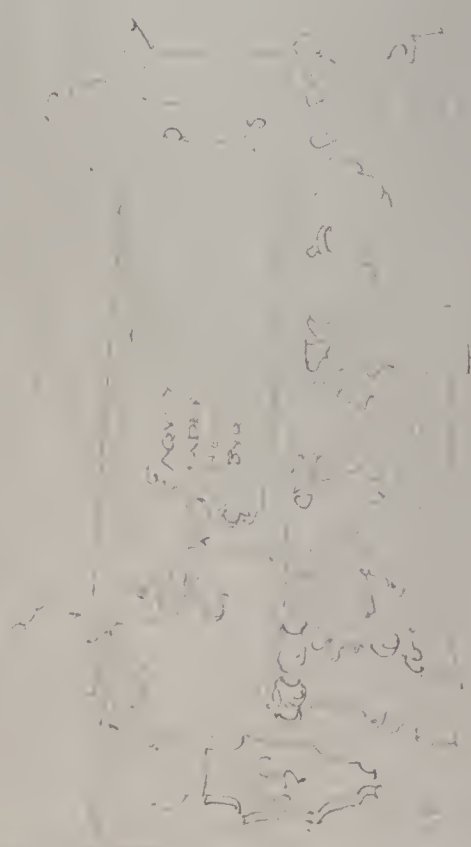
The carving is as intricate but frequently very good.

Carved stone is also used in the walls in the shape of panels.

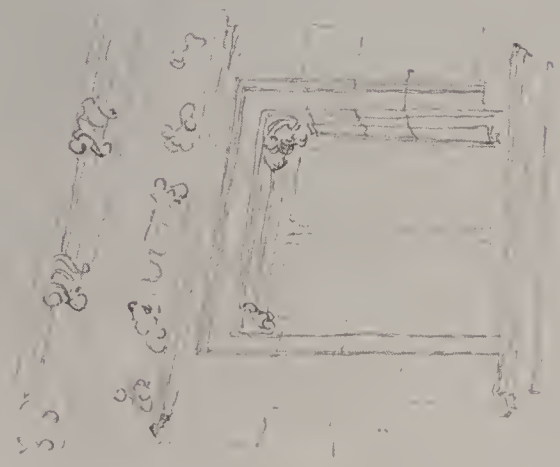
Recessed panels are a feature of the facade. Common at the back of the facade.



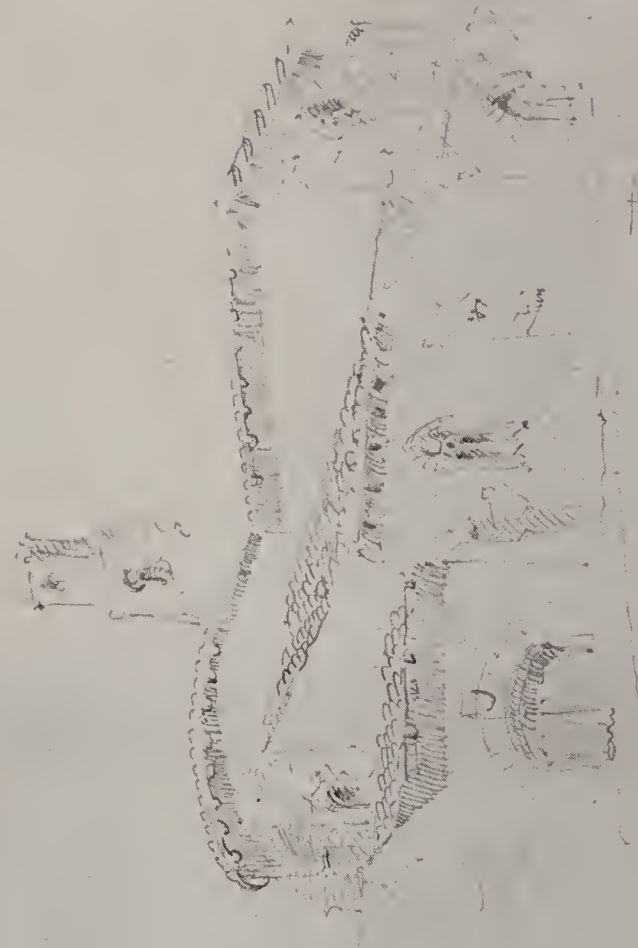
BURGALESE
Sept 1



TOMB IN CATHEDRAL BURGOS



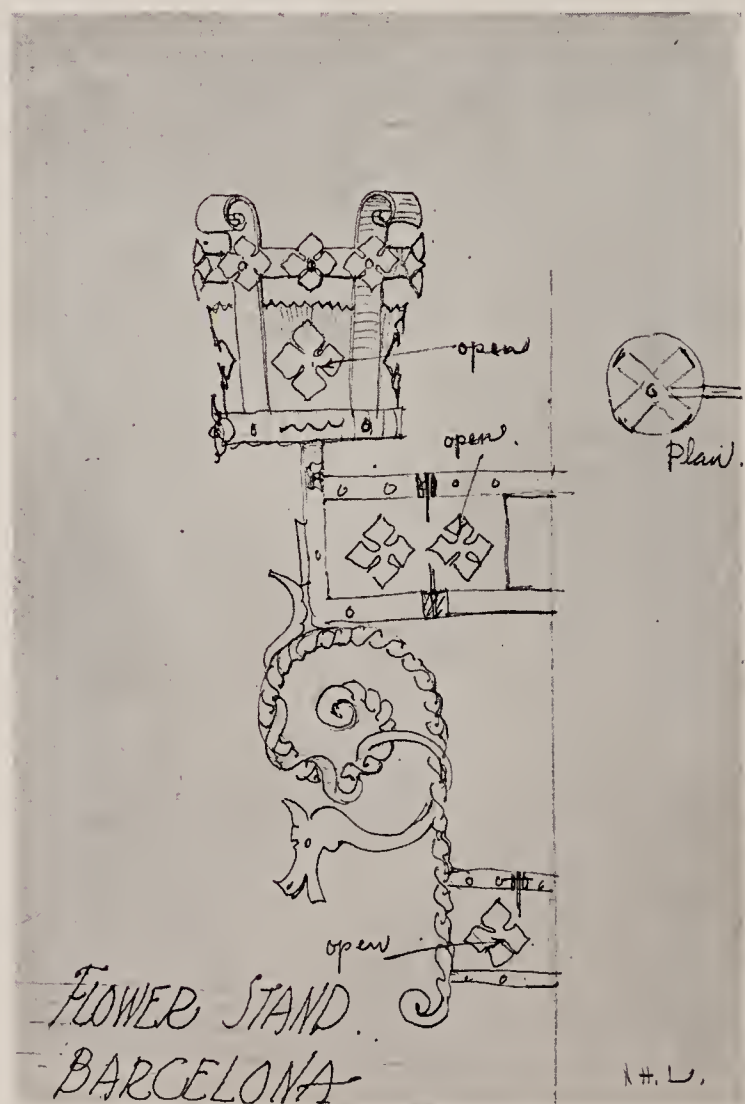
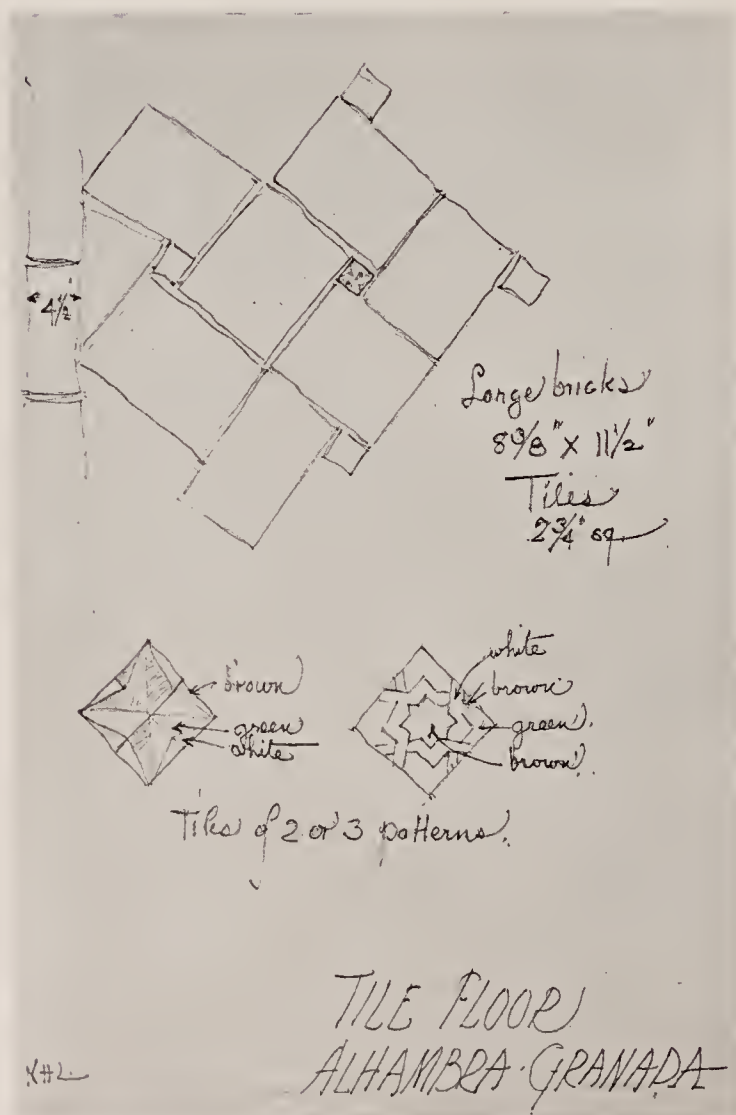
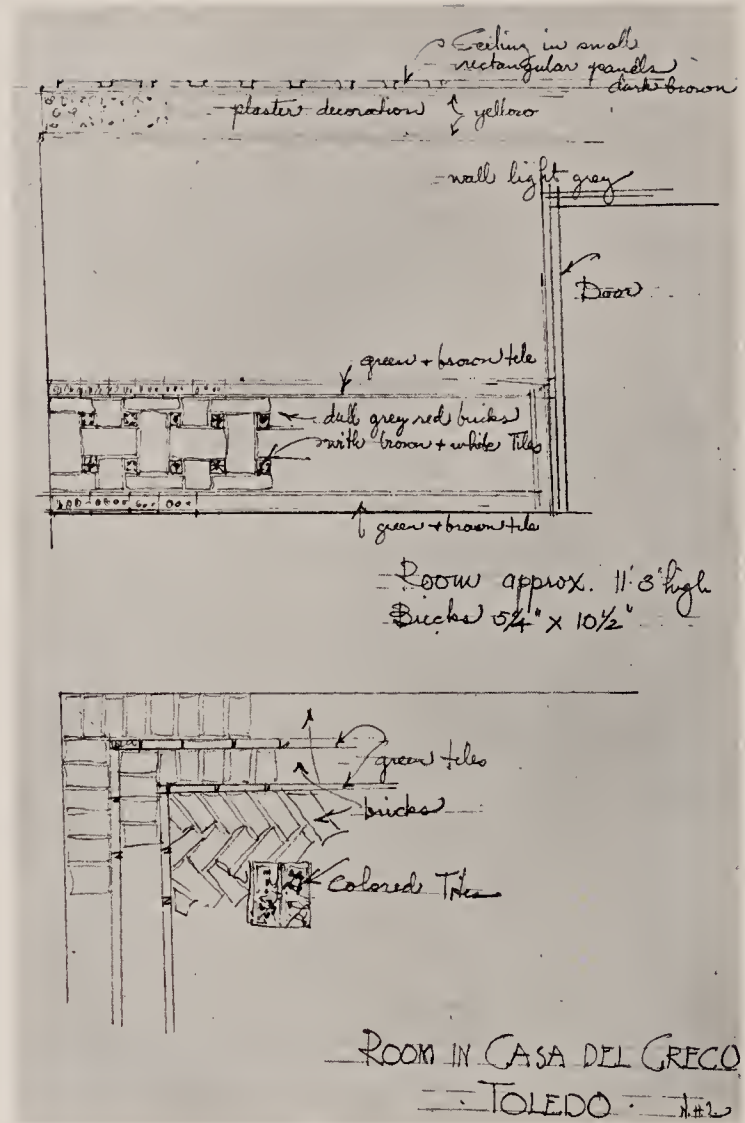
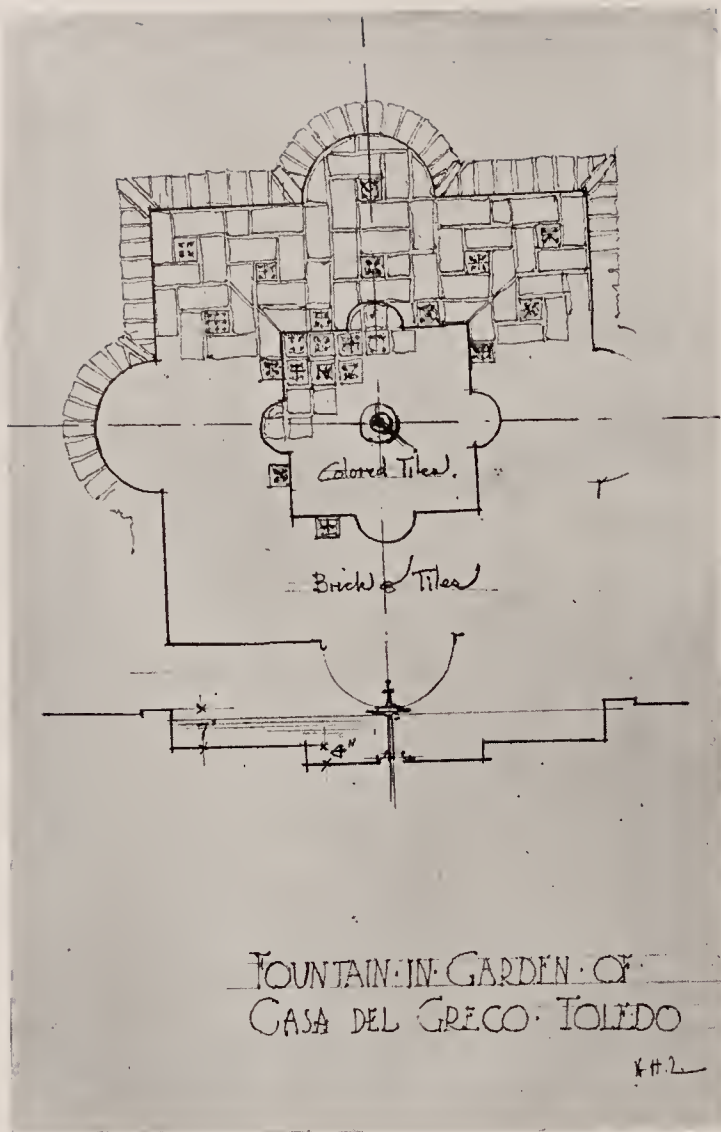
CASA DE ANGULO
BURGOS

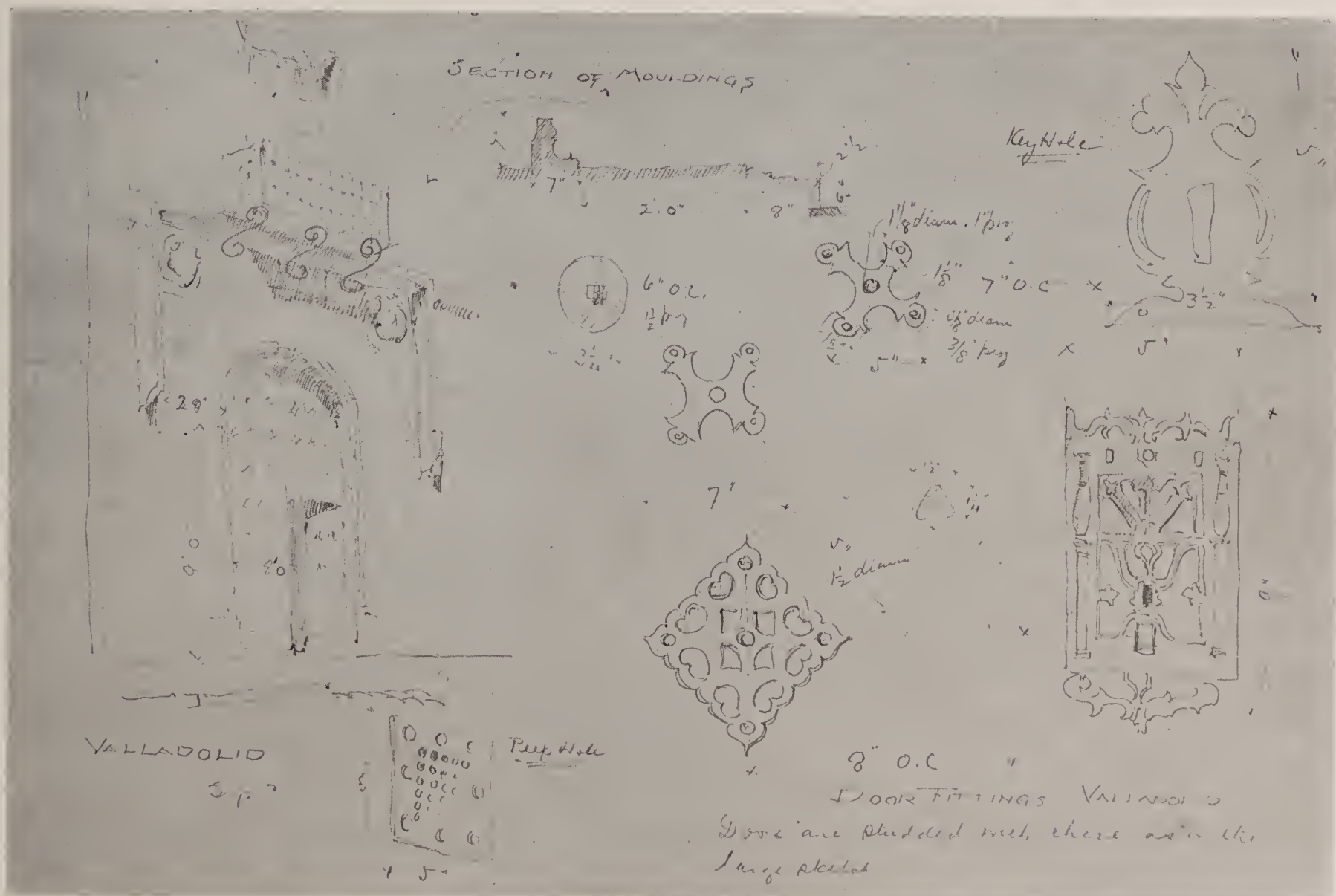
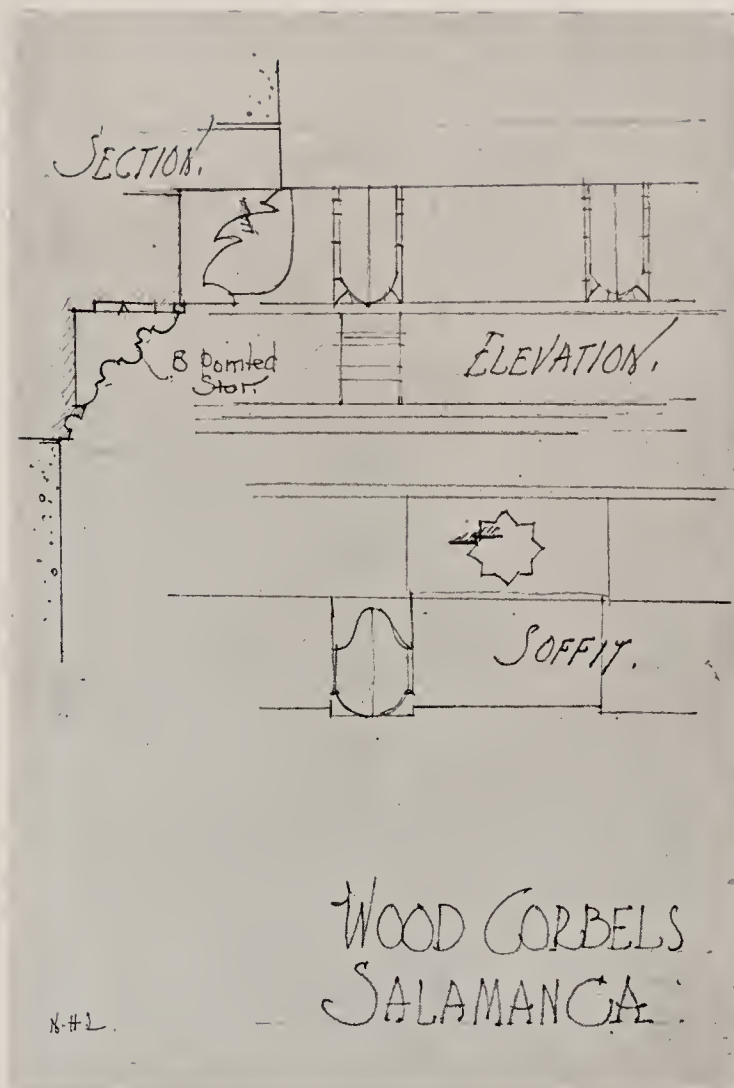
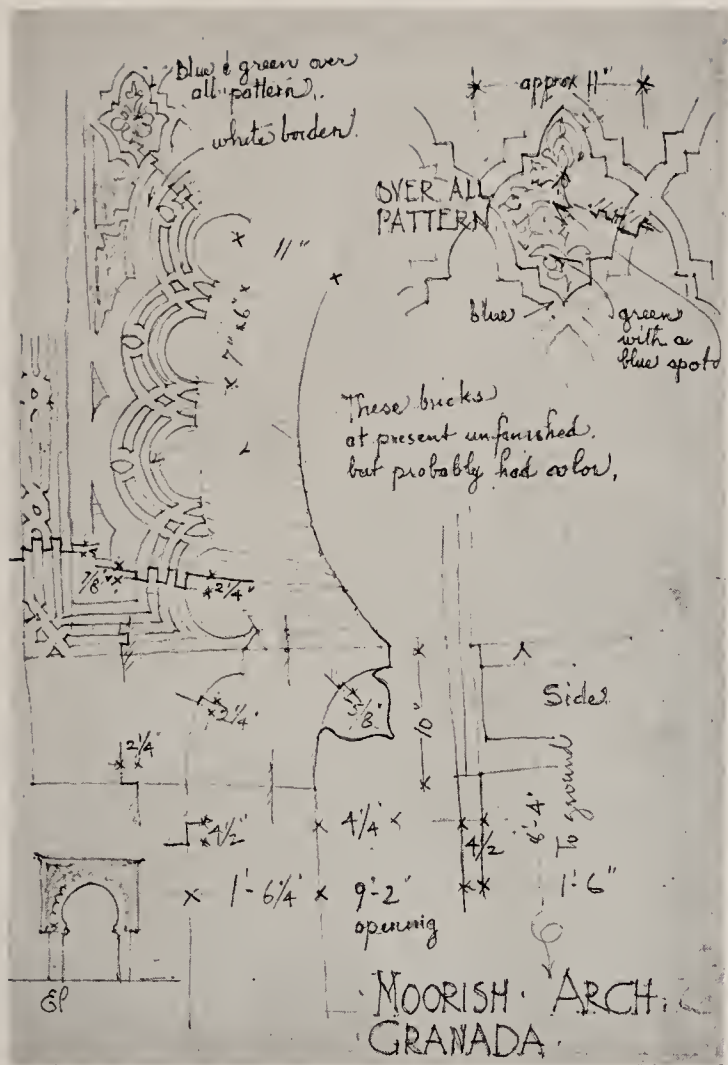


CORNICE OF MUSEO.
VALADOLID
Sep. 5.



BURGOS.





PENCIL SKETCH BY WALTER H. KILHAM



OLD SPANISH POTTERY, VERY VALUABLE



GARDEN OF THE PRINCESS LYNDARAXA, THE ALHAMBRA, GRANADA



SCULPTURE, PALACE OF THE GENERALDI, BARCELONA



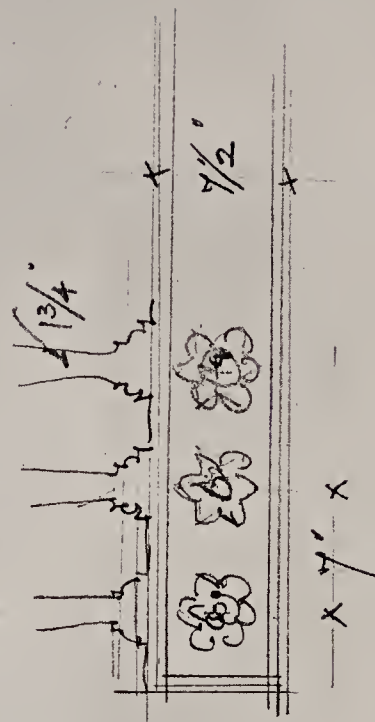
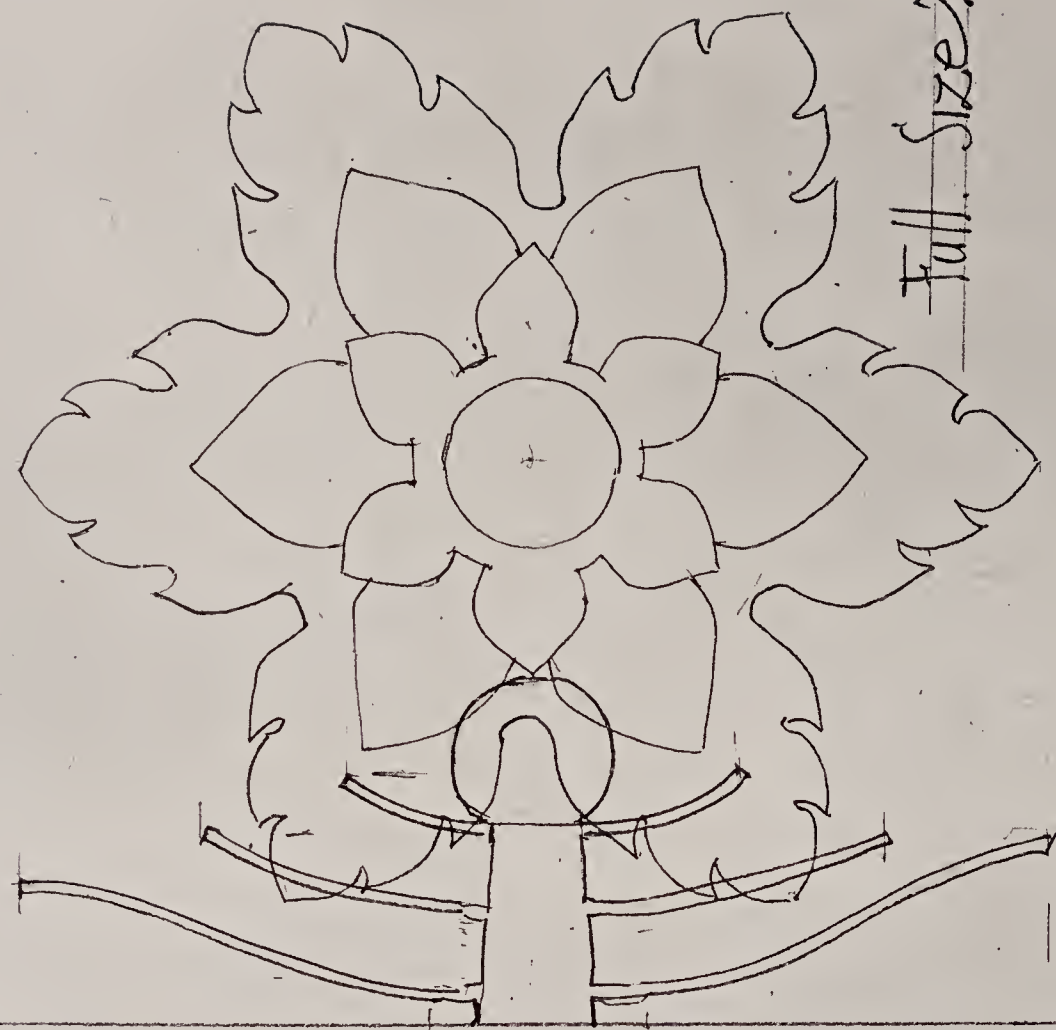
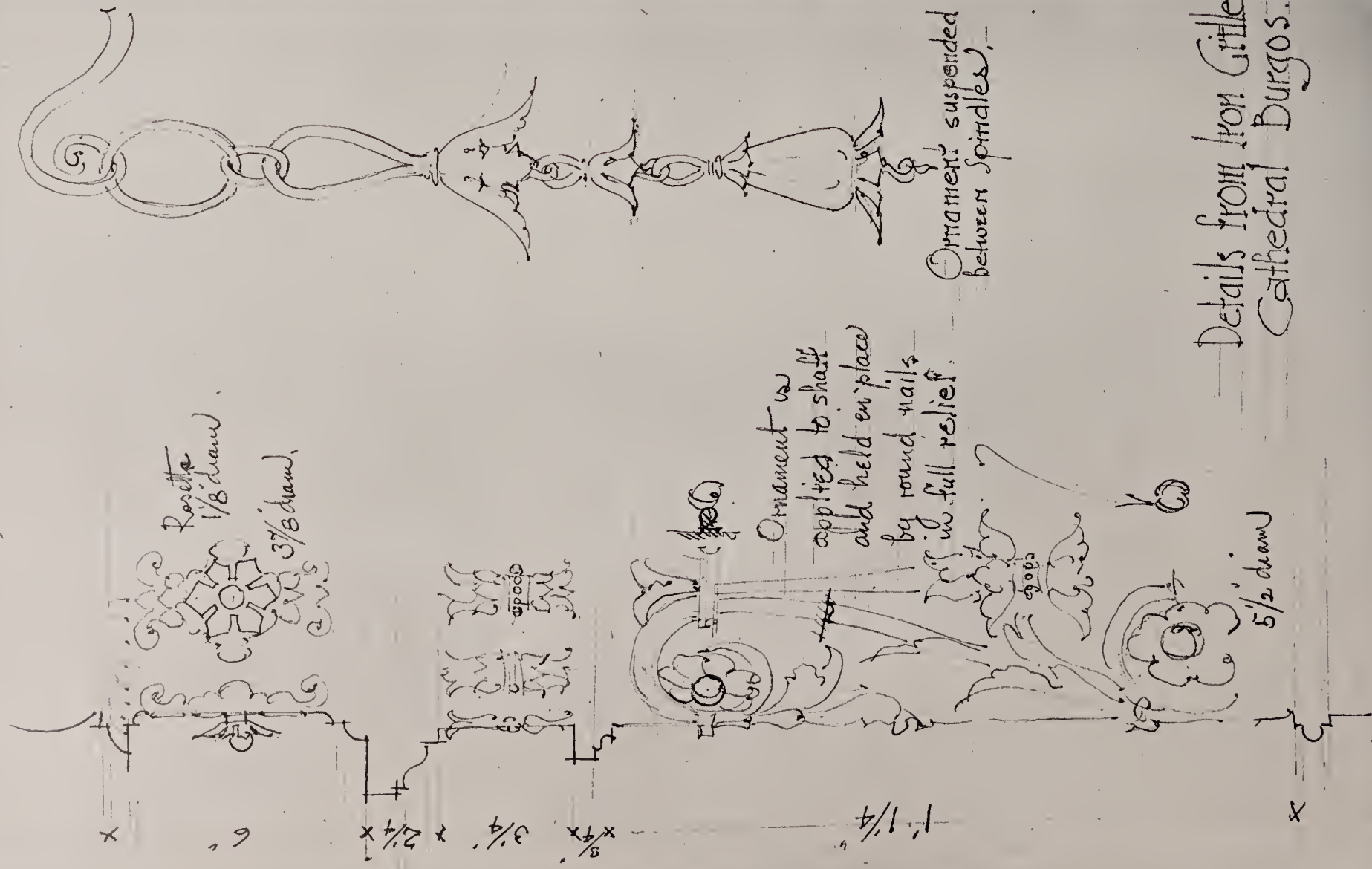
By courteous permission of Francis Howard, New York

ENTRANCE TO THE GARDEN OF MURILLO, SHOWING THE COLORED TERRA COTTA URNS, THE INLAY OF BLUE AND GREEN TILES ON POSTS AND COPINGS AND SEMI-TROPICAL FOLIAGE, PALMS AND HEDGES IN PICTURESQUE ARRANGEMENT. THIS PARK WAS DESIGNED BY THE FAMOUS ARCHITECT, THE MARQUES DE LA VEGA INCLAN

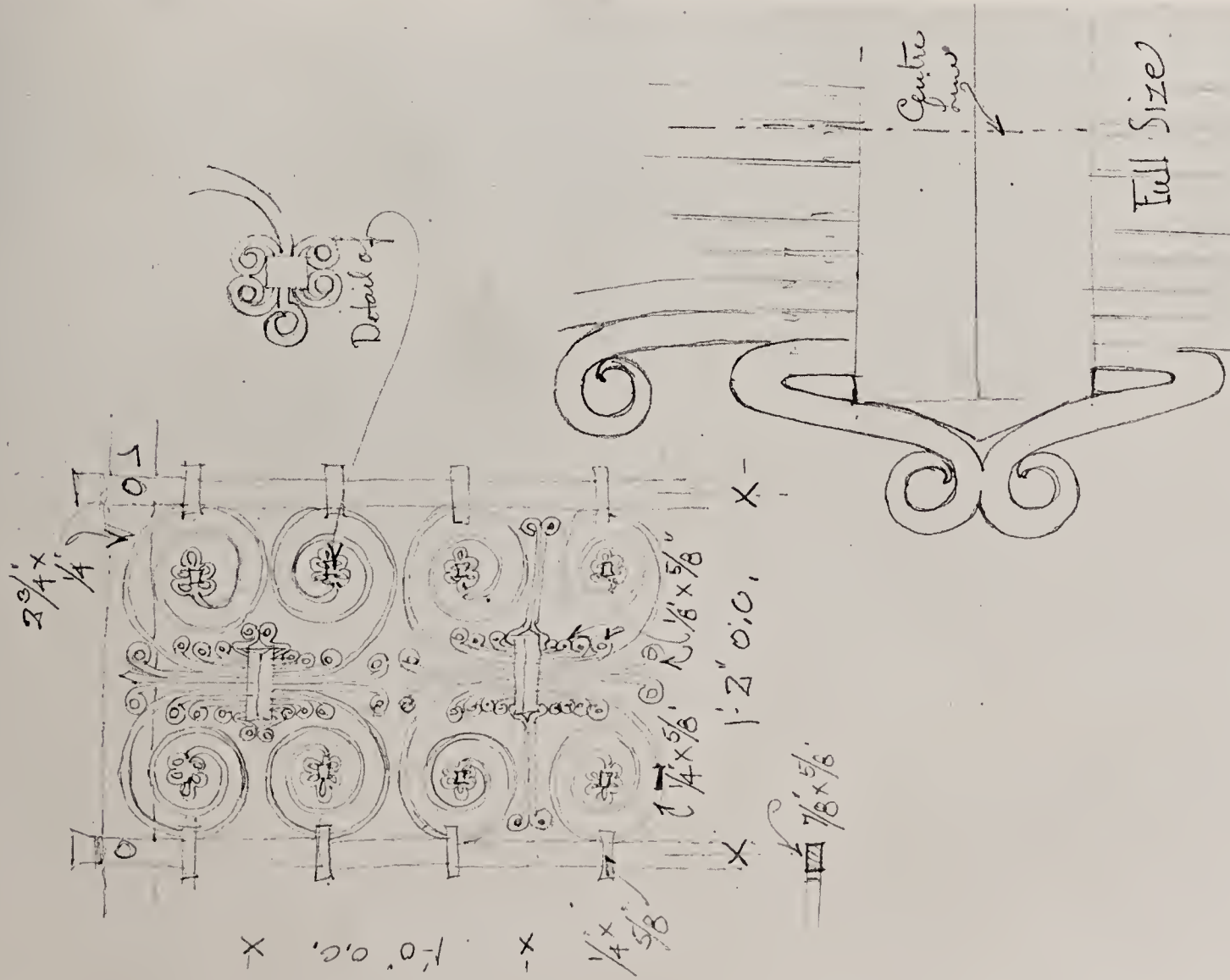


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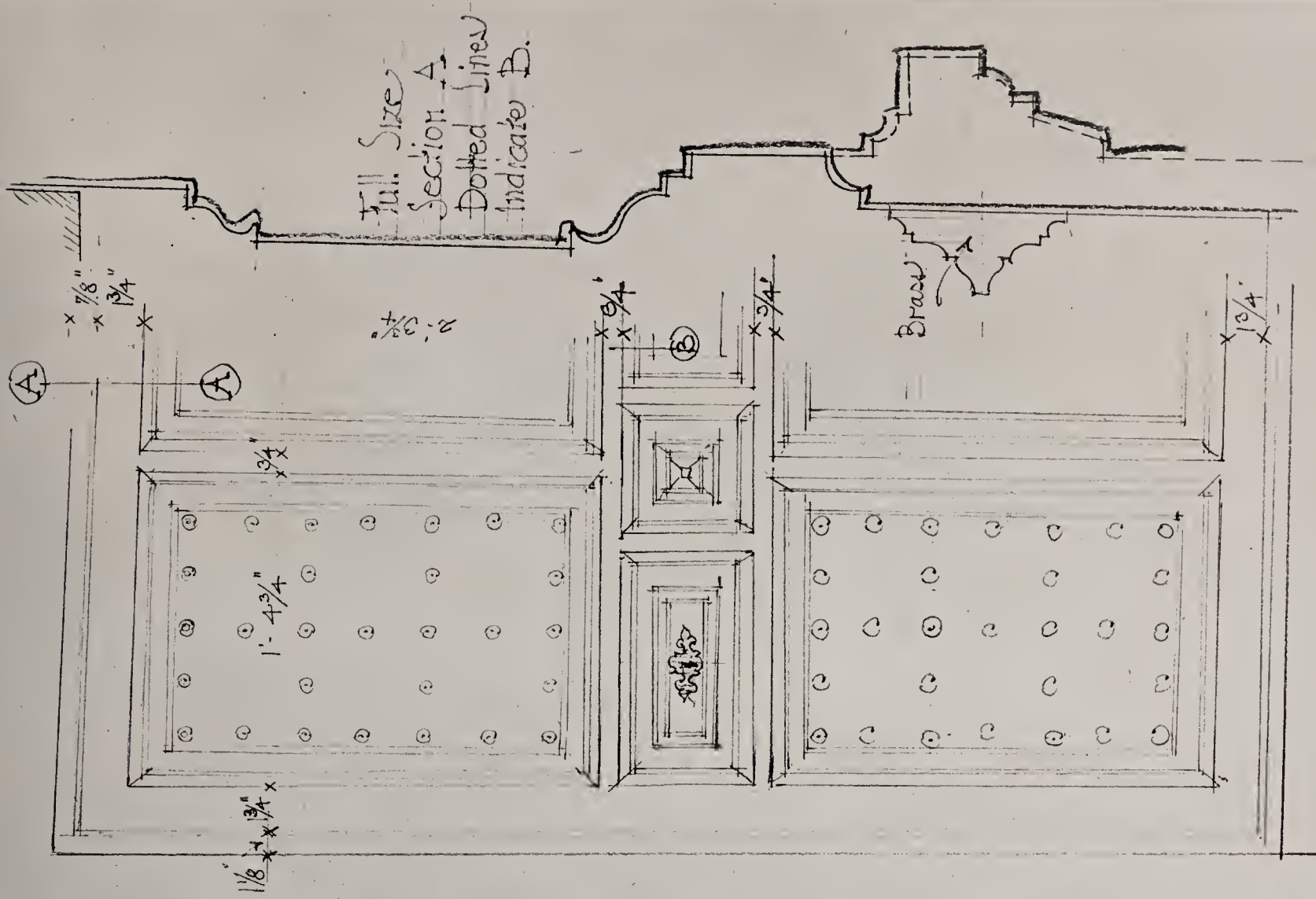
PATIO OF THE HOUSE OF PILATOS, A CHARACTERISTIC SPANISH TREATMENT, SHOWING BENCHES INLAID WITH COLORED TILE, THE LARGE WATER TANK USED FOR IRRIGATION, AND A FRAGMENT OF EARLY ROMAN SCULPTURE AT THE END OF THE TANK, THE WHOLE BEING SURROUNDED BY STUCCO WALLS COVERED WITH ROOF TILES, OVER WHICH VINES GROW LUXURIANTLY. IN THE FOREGROUND ARE TWO PALM TREES GROWING UP FROM THE TILE PAVEMENT, WITH TWO HELIOTROPES IN FULL BLOOM CLIMBING UP AROUND THEM TO A HEIGHT OF TEN FEET



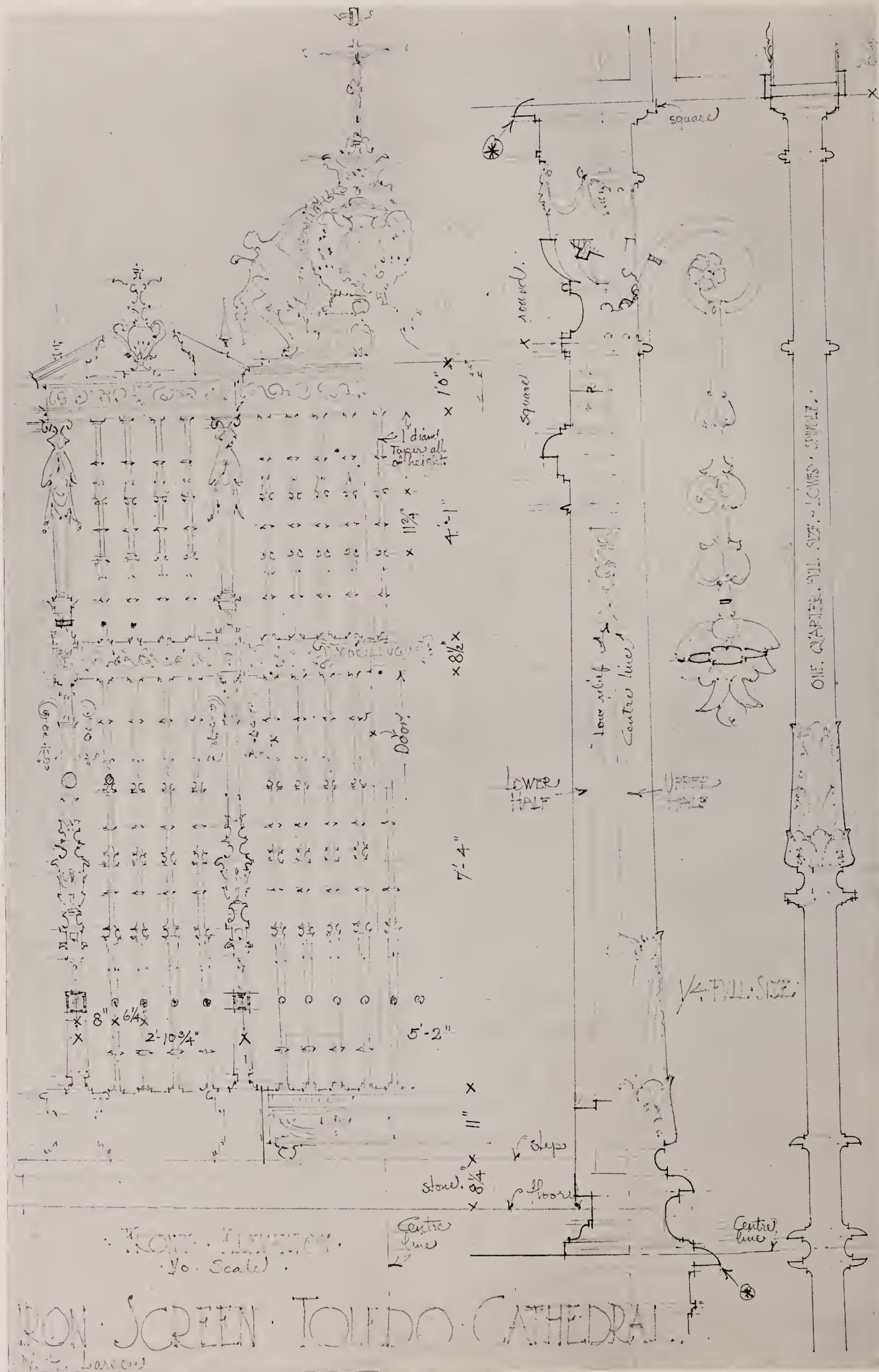
Detail from Iron Grille.
 Burgos Cathedral.

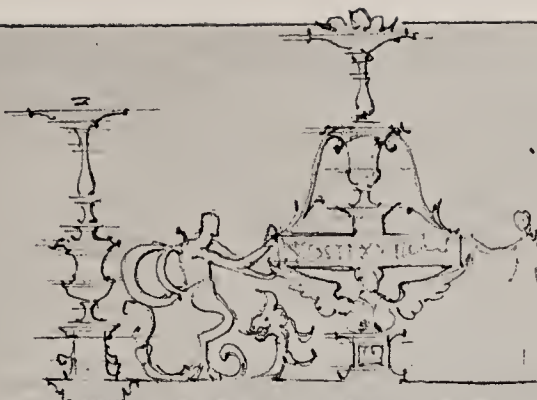


IRON DETAILS from
S. VICENTE, AVILA

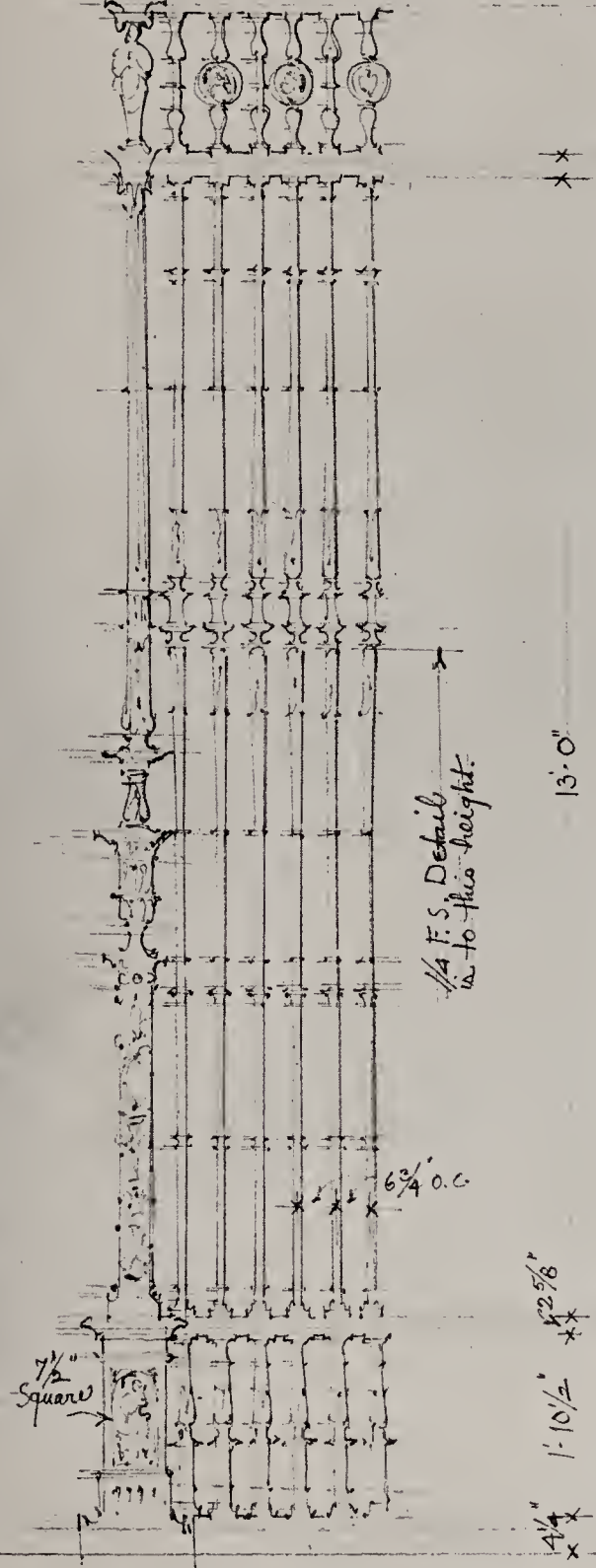


DETAIL OF WOOD DOOR
TOLEDO CATHEDRAL



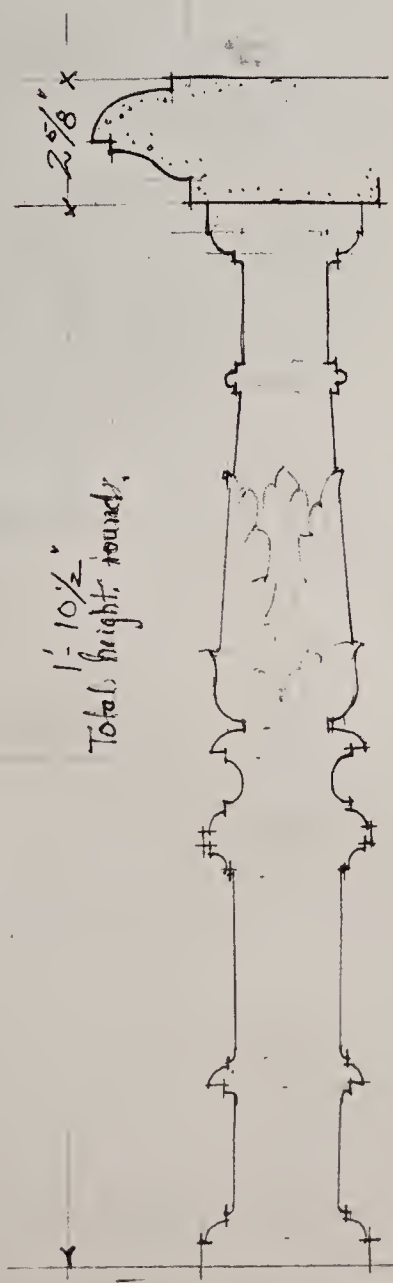


DETAILS OF IRON SCREEN
IN FRONT OF CHOIR
CATHEDRAL AT TOLEDO.
Nicks Hjalmar Larsen. 1913.



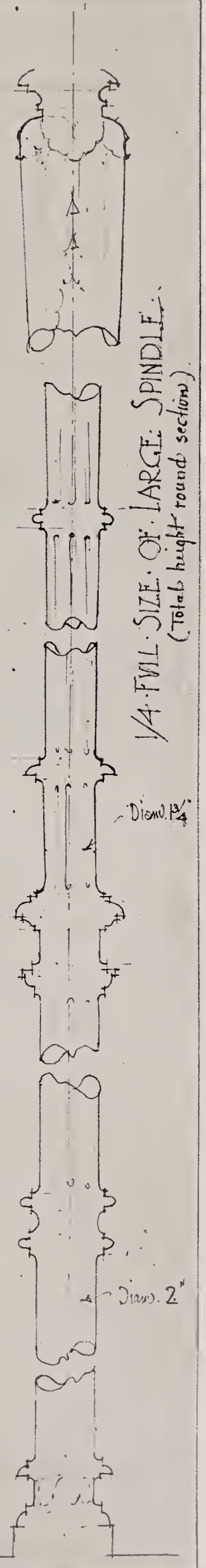
TYPICAL ELEVATION.

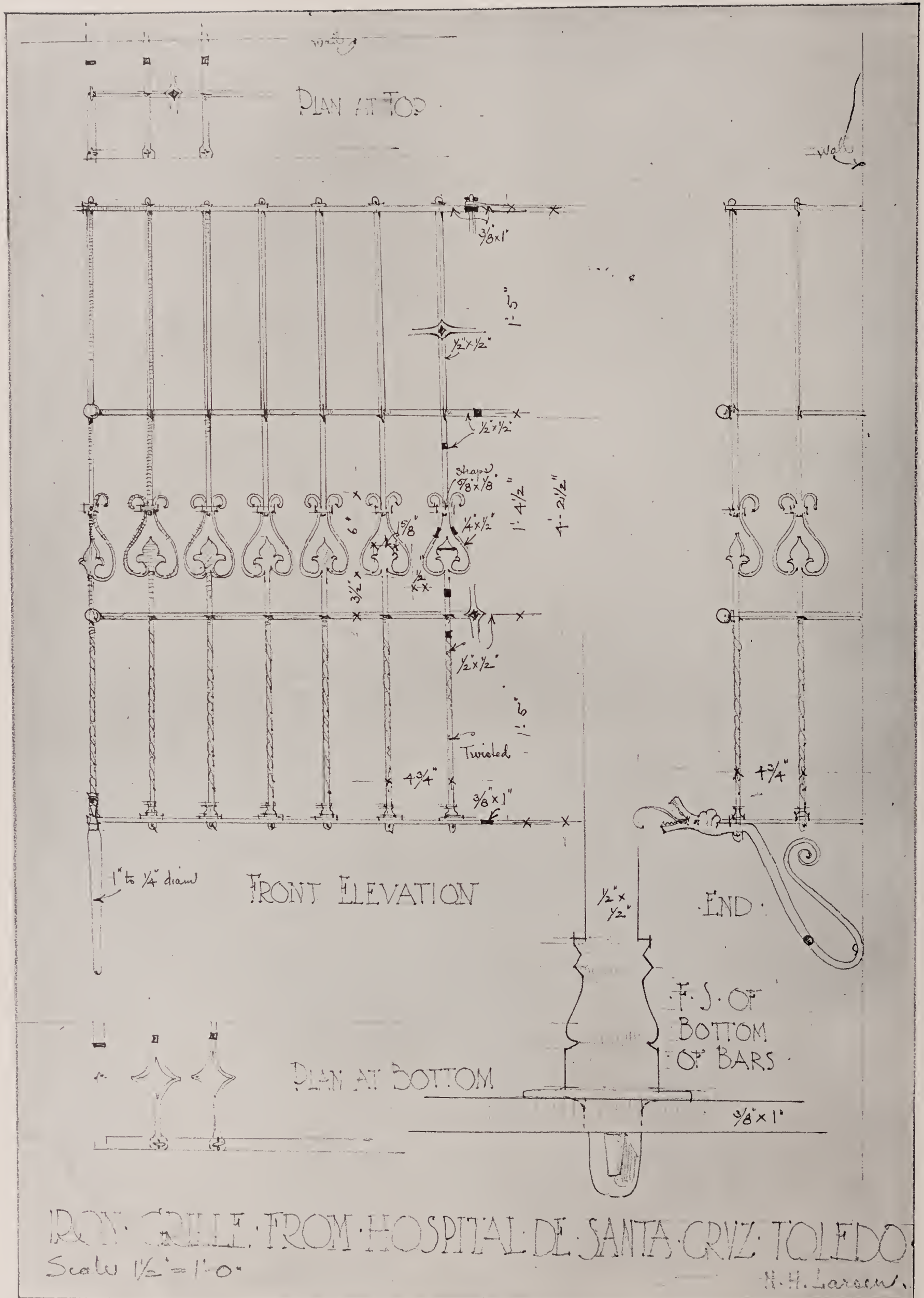
Screen is six sections wide
2 end sections have 13 spindles.
4 middle sections have 10 spindles.
End sections 7'-11 1/2" o.c. Centre 6'-4" o.c.

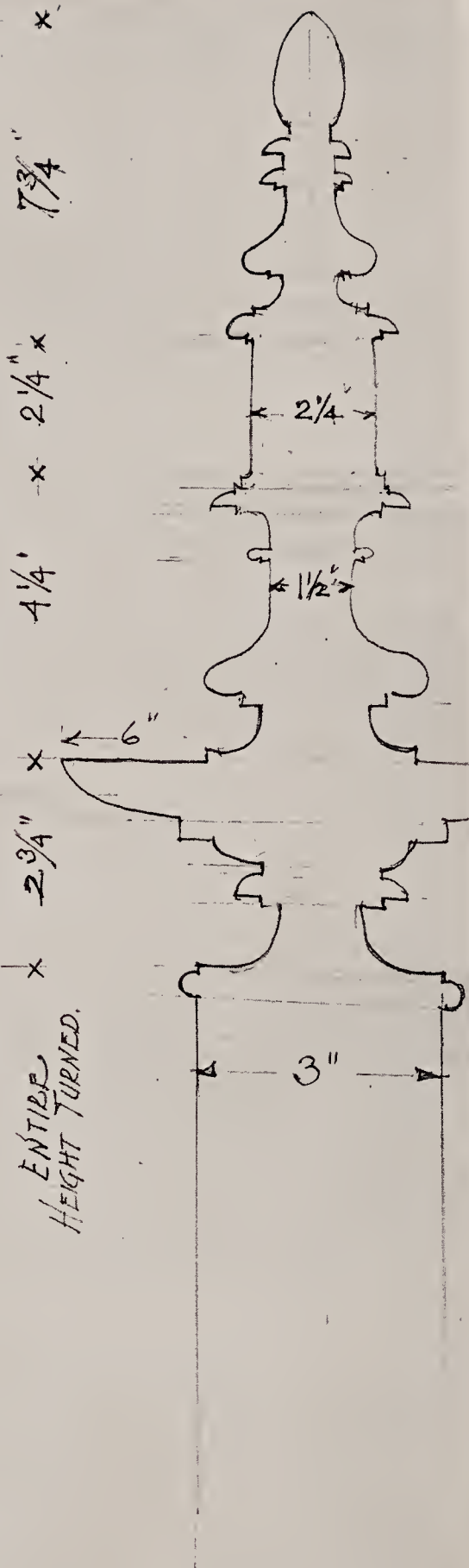
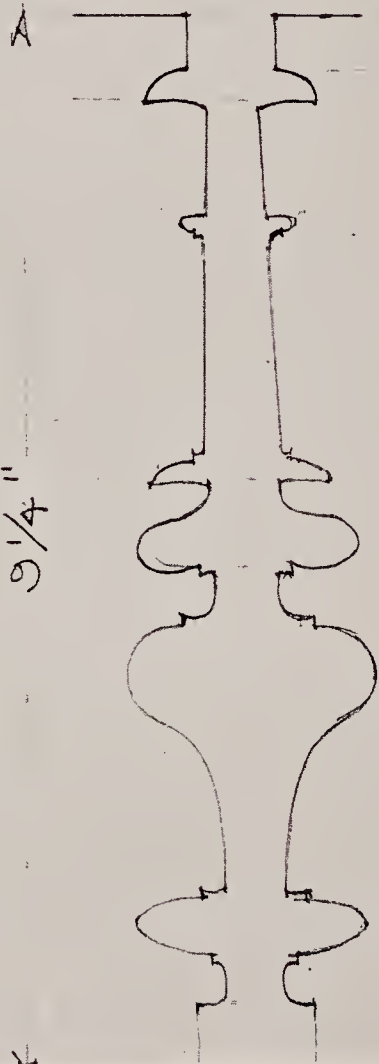
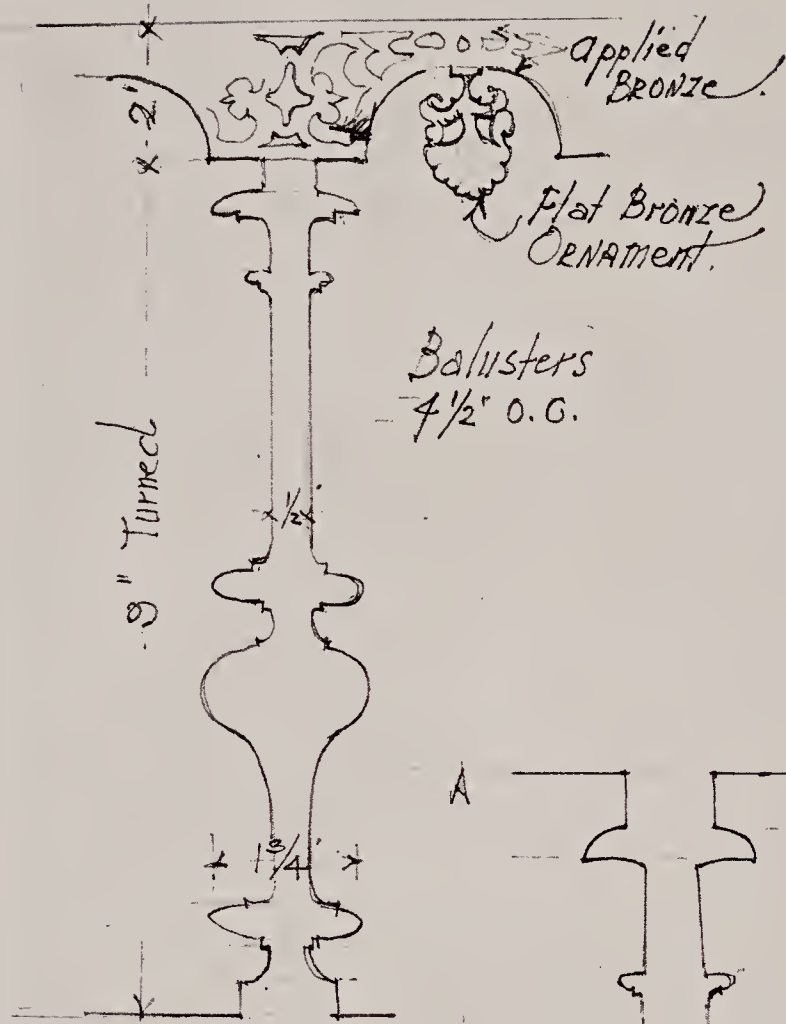


1/4 FULL SIZE OF LOWER SPINDLE.

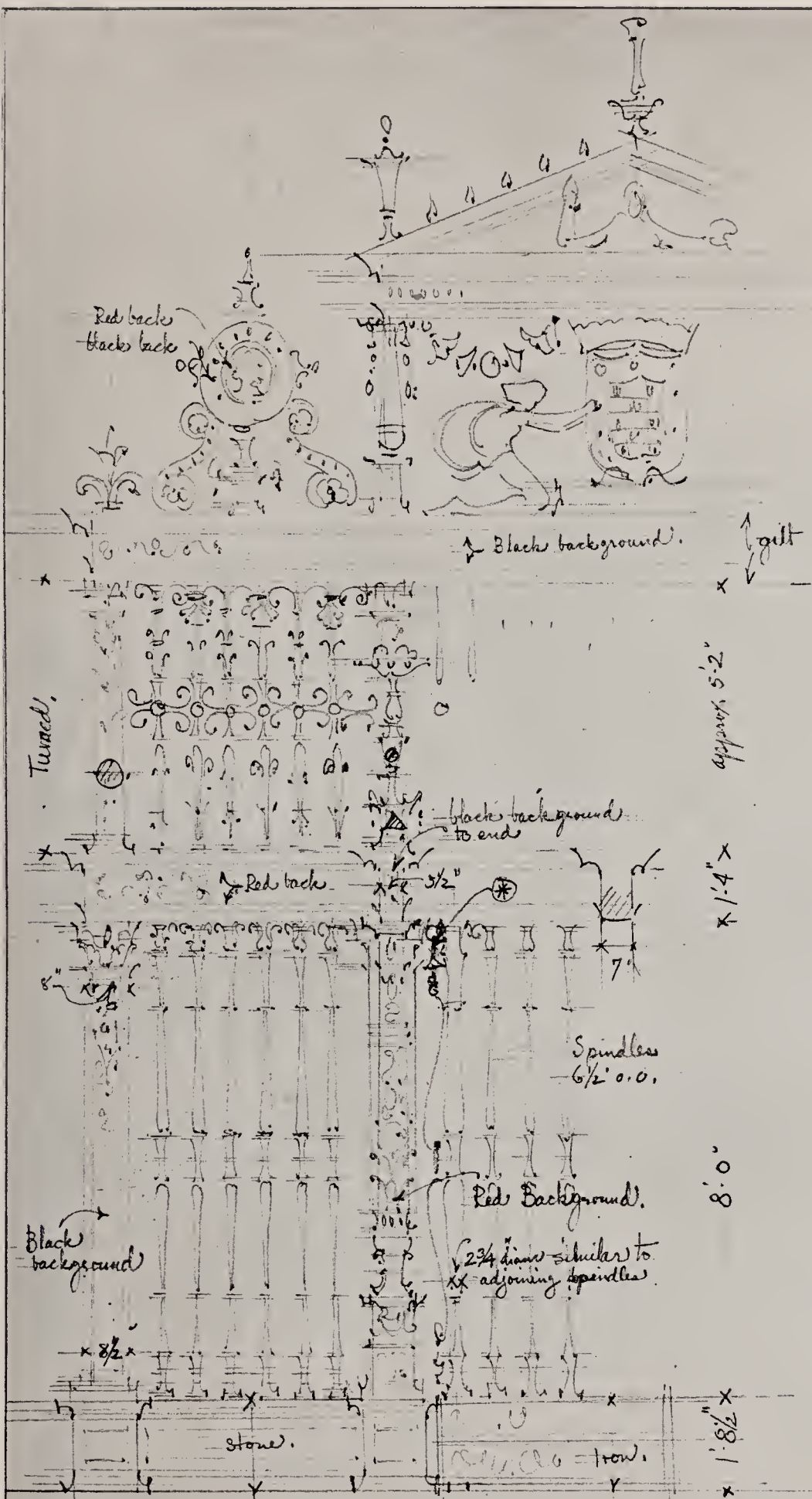
1'-6 3/4" x 1'-5 1/2" x 1'-4 1/4" x 2'-1"





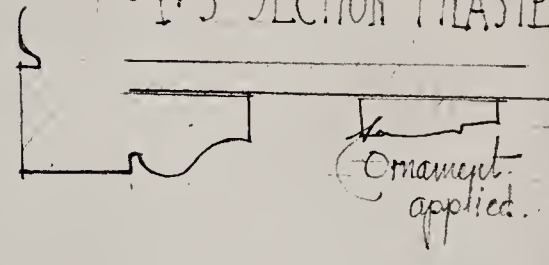


SPANISH WOOD TURNING
 (FROM BED)

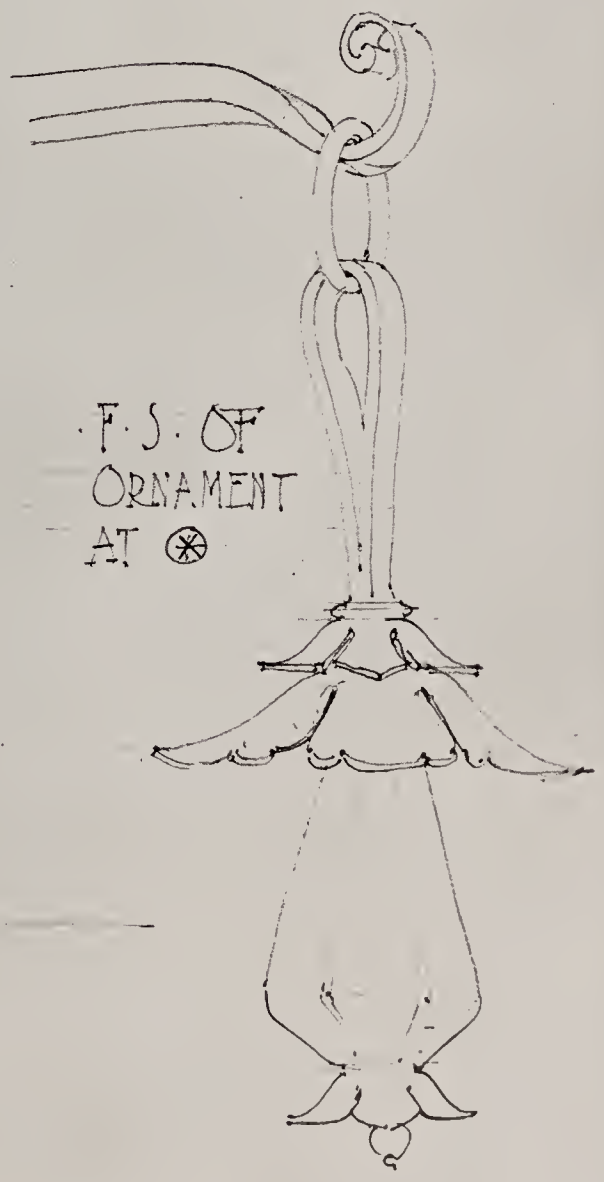


NOTE:- Lower Posts & upper cols. have gilt applied ornament. with black backgrounds. Round shaft same kind of ornament with red backgrounds.

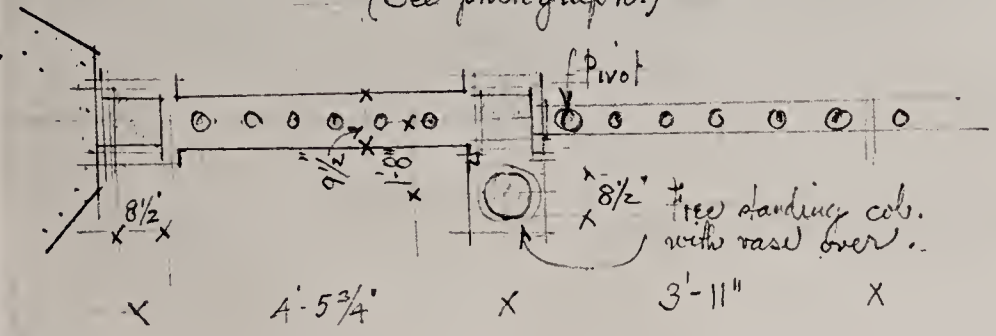
F. S. SECTION PILASTERS.



F. S. OF ORNAMENT AT ⊗

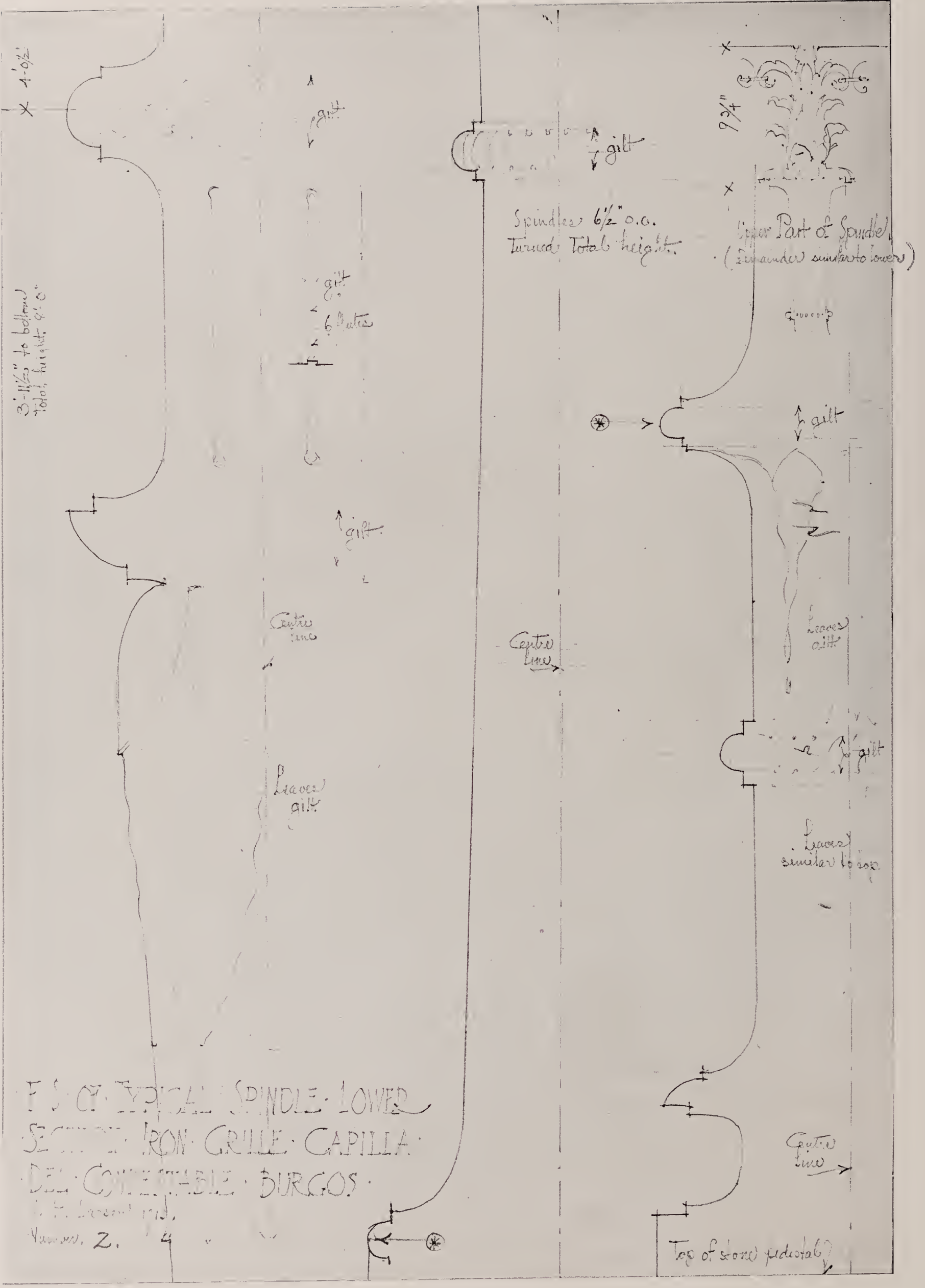


ELEVATION. (See photograph.)

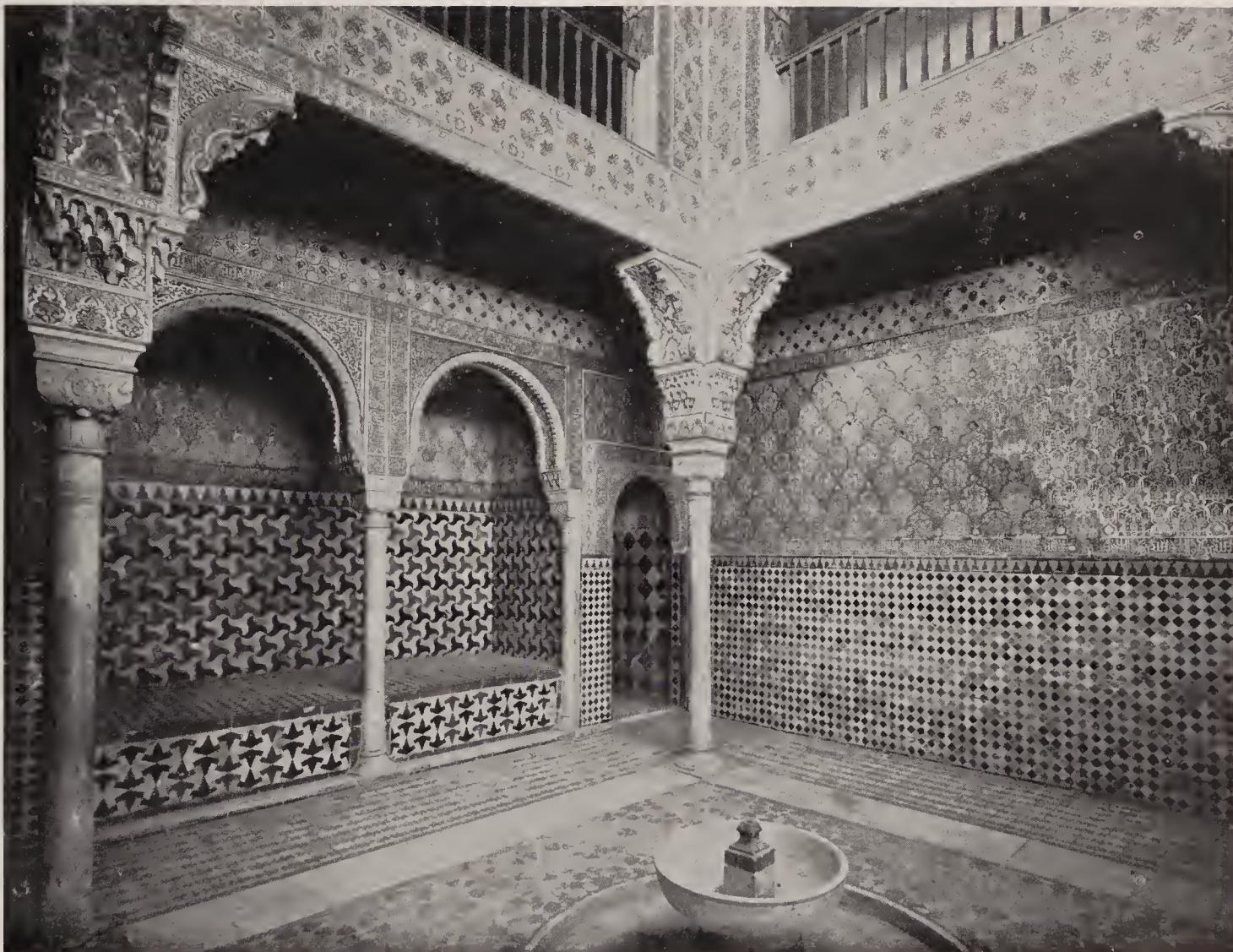


PLAN.

IRON GRILLE - CAPILLA DEL CONDESTABLE - BURGOS.
N. H. Larsen, 1913.
Number 1.



F.S. OF TYPICAL SPINDLE. LOWER SECTION. IRON GRILLE. CAPILLA DEL COMENDANTE. BURGOS. W. H. Greenland. View. 2.



SMALL ANTE-ROOM IN THE ALHAMBRA, GRANADA

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DESIGNED BY WILL R. PERRY OF
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DECORATIVE TREATMENT FOR FAIENCE FOUNTAIN
WALLS AND FLOOR IN ATTRACTIVE SPANISH TILE



GALASSI MOSAIC AND TILE COMPANY

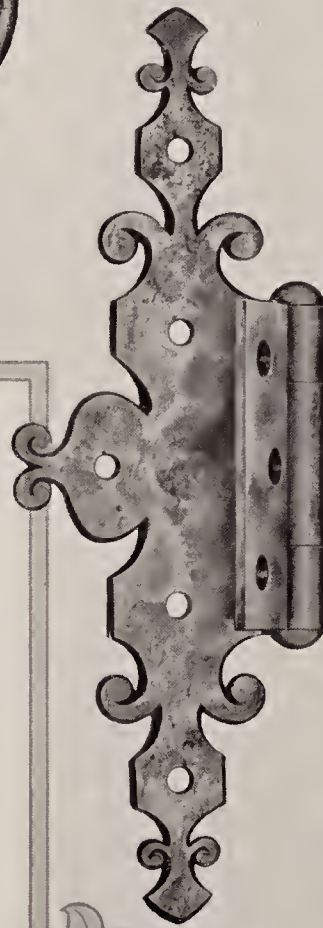
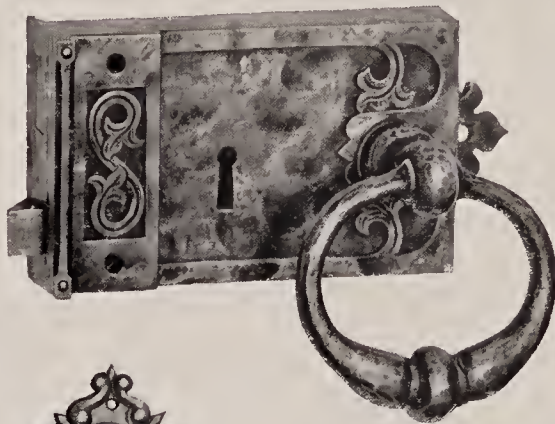
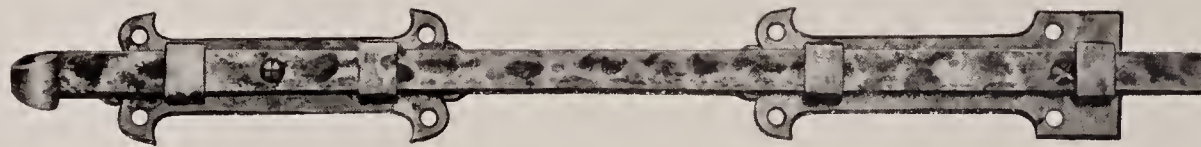
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PORTION OF CHANCEL WINDOW
St. James Church, Bristol, Pa.

AWARDED GOLD MEDAL 1925
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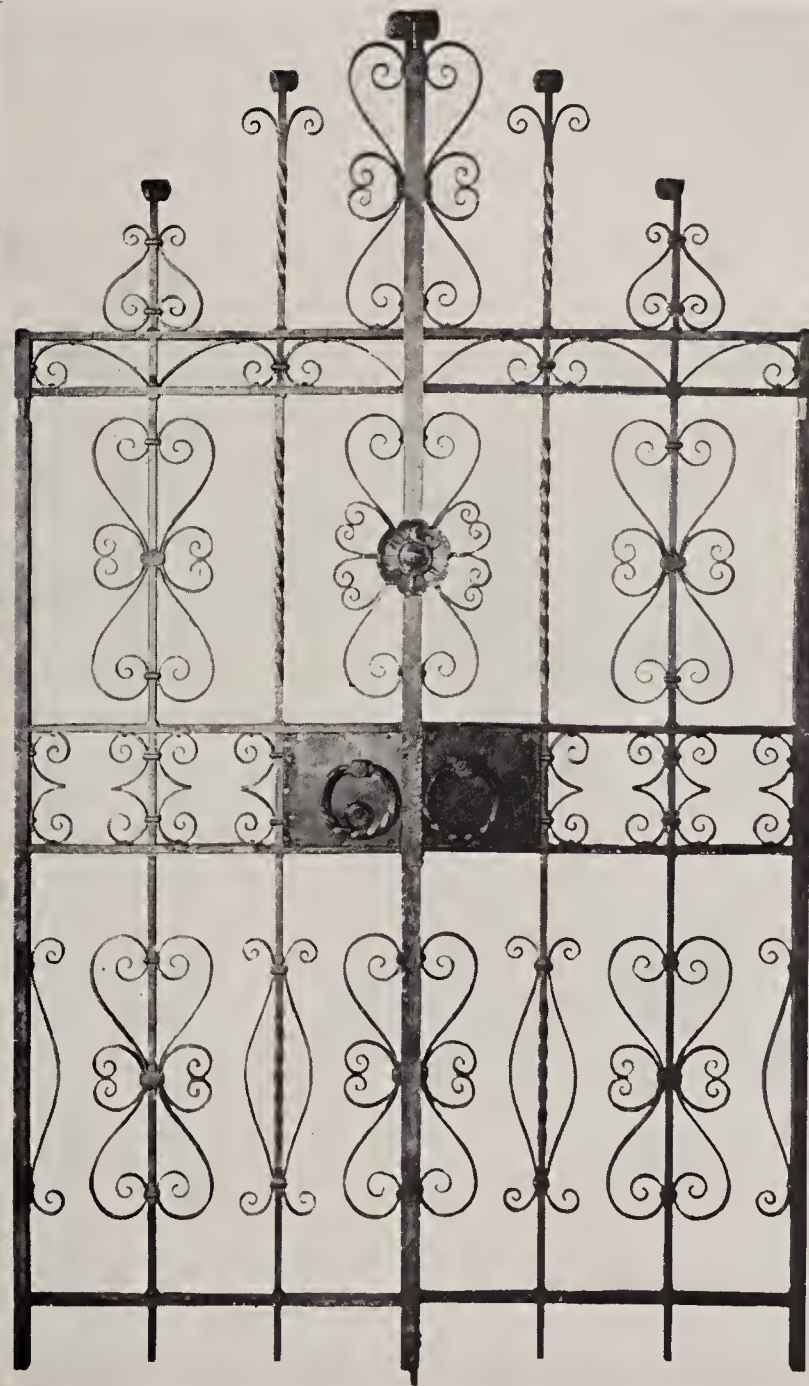


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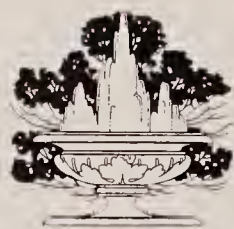
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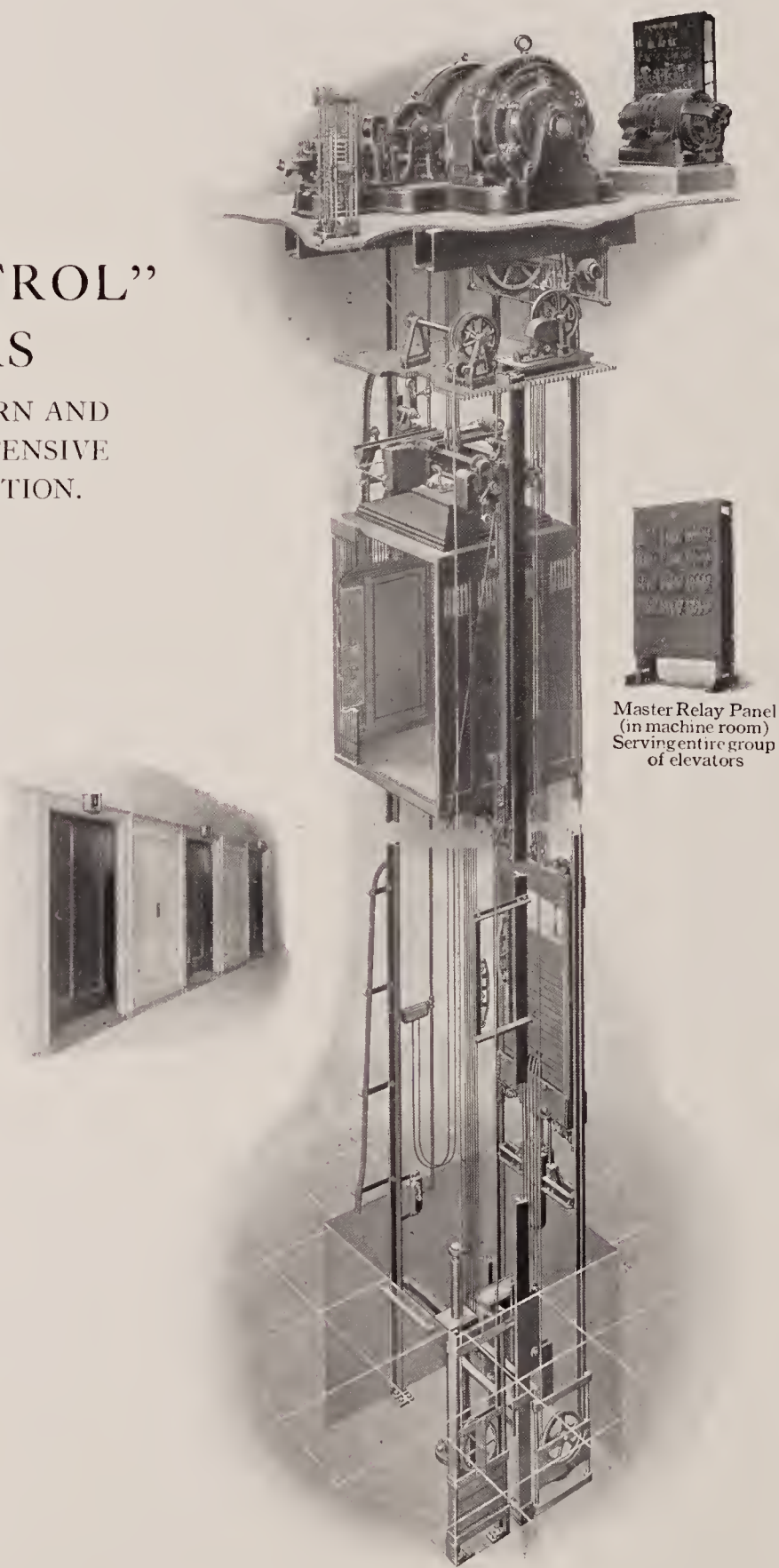
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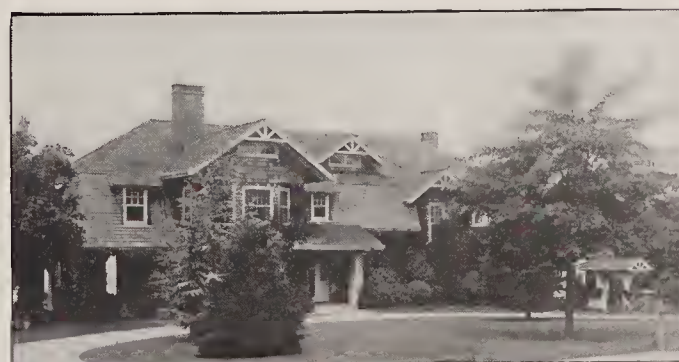
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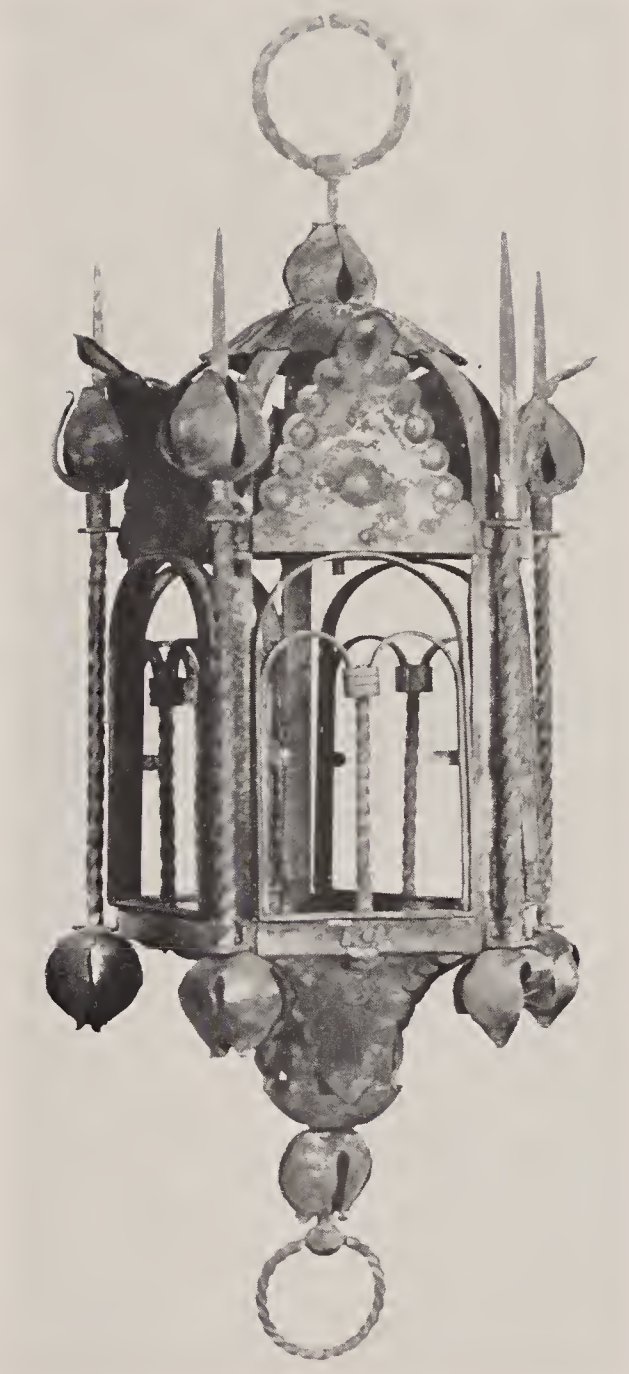
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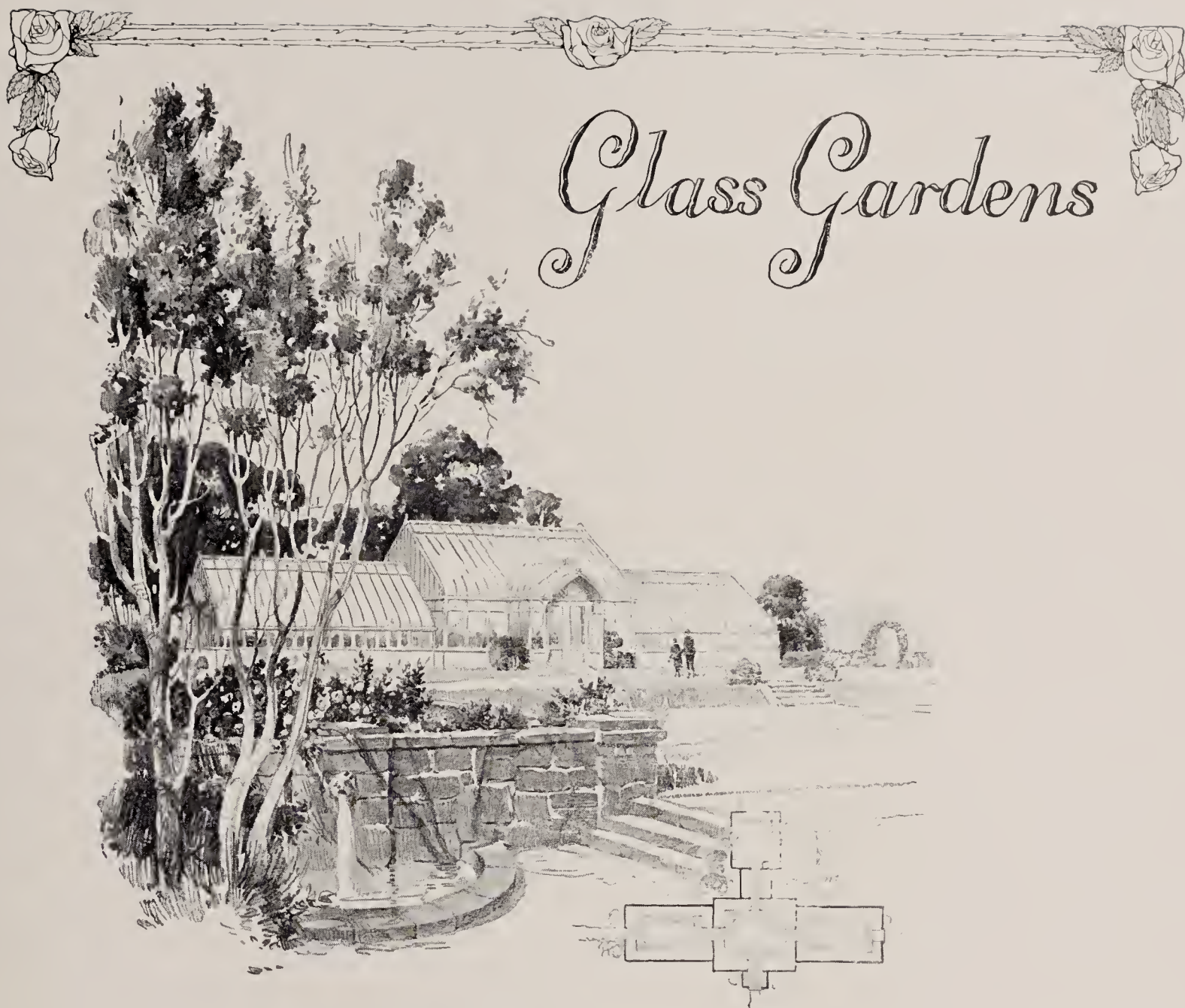


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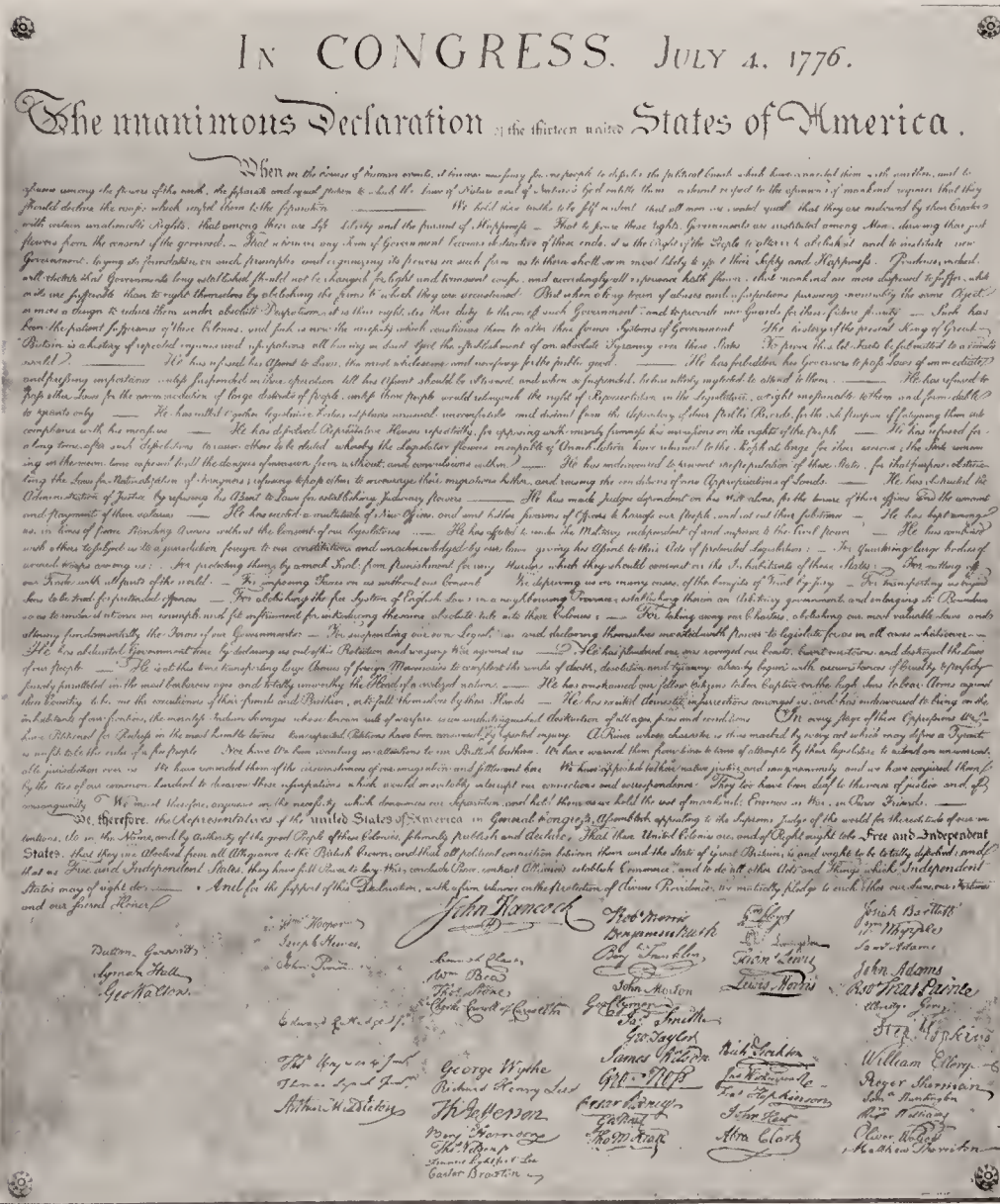
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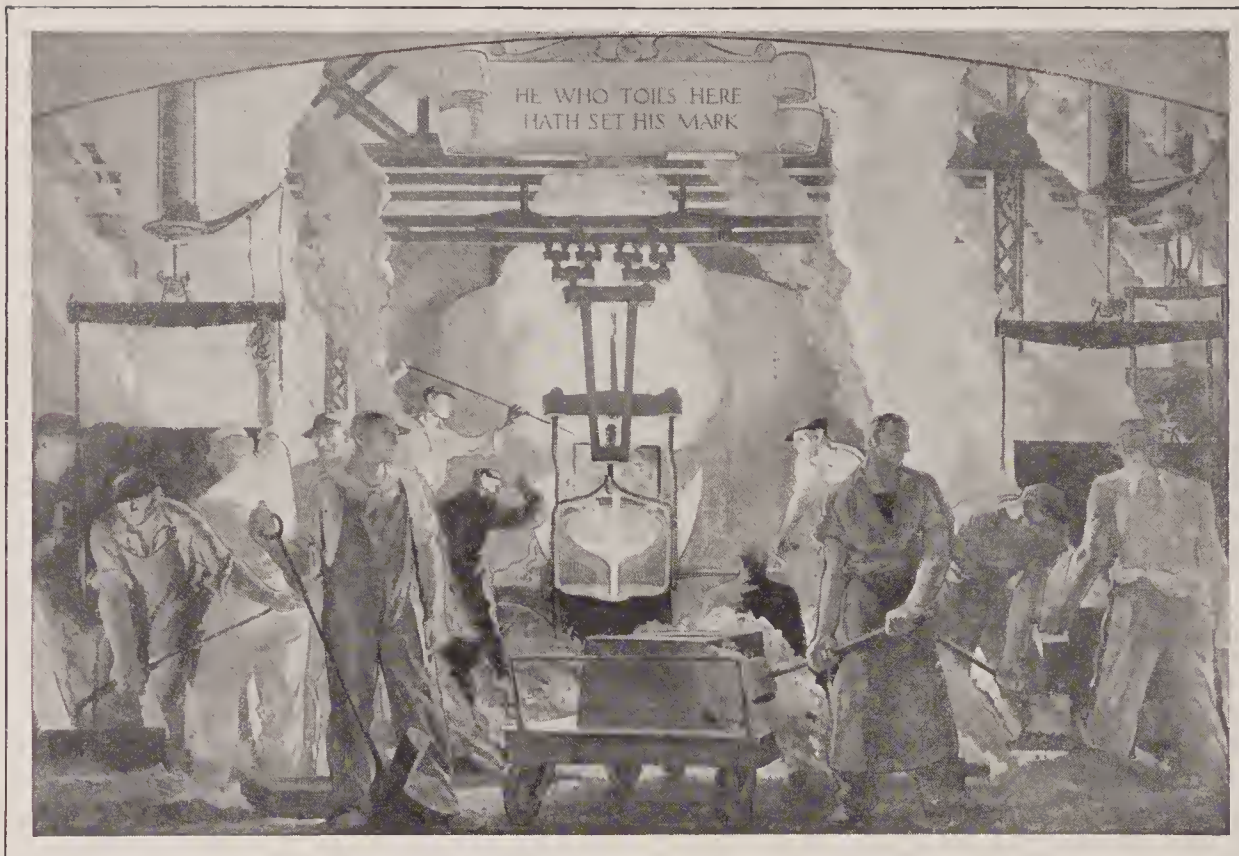
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"Tapping a Cupola," mural painting by Arthur Covey for the Kohler Co. Administration Building, awarded gold medal of the Architectural League of New York at the International Exposition of Architecture and the Allied Arts, New York, April 20—May 2



Bell Tower
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FOR his "Tapping a Cupola" and for another panel, "Pouring a Mould," Arthur Covey of New York received the Architectural League's gold medal for mural painting at the recent International Exposition.

Both works were executed for Kohler Co. for their new administration building at Kohler, Wisconsin. This impressive building, designed by Brust and Philipp, Architects, of Milwaukee, is a unit in the notable development in community planning which is known as Kohler Village.

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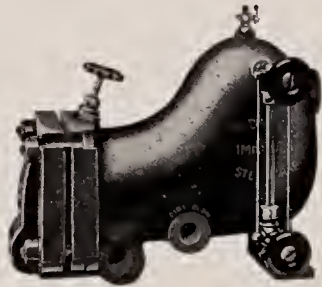
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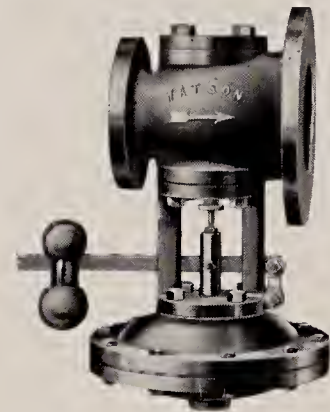
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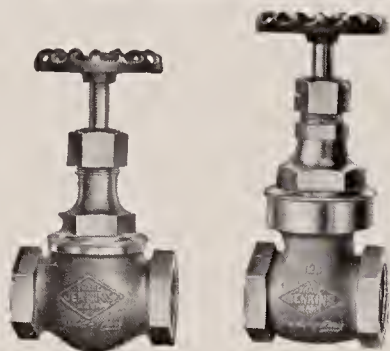


Fig. 106
Screwed Jenkins
Standard Bronze
Globe Valve



Fig. 370
Screwed Jenkins
Standard Bronze
Gate Valve

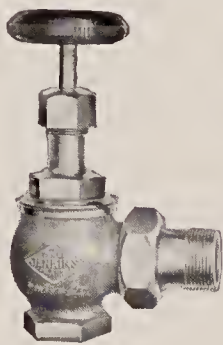


Fig. 168
Jenkins Bronze
Radiator Angle Valve,
with male union



Fig. 715
Jenkins Bronze Fire
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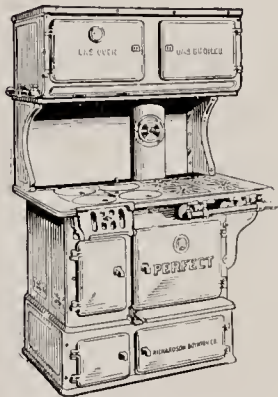
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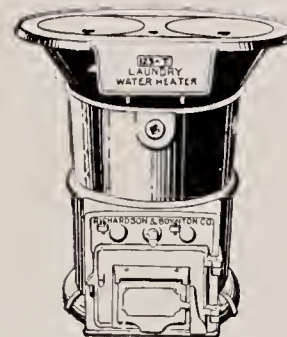


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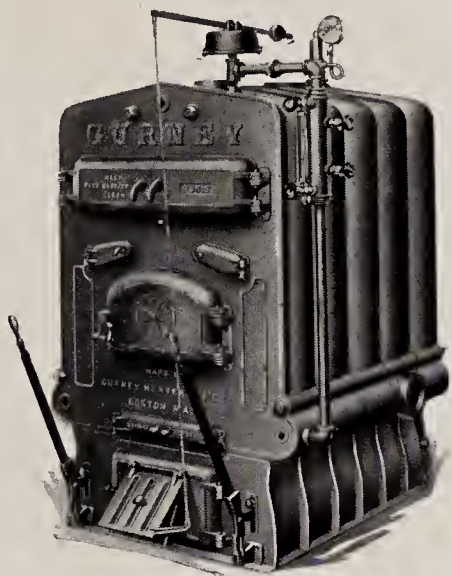
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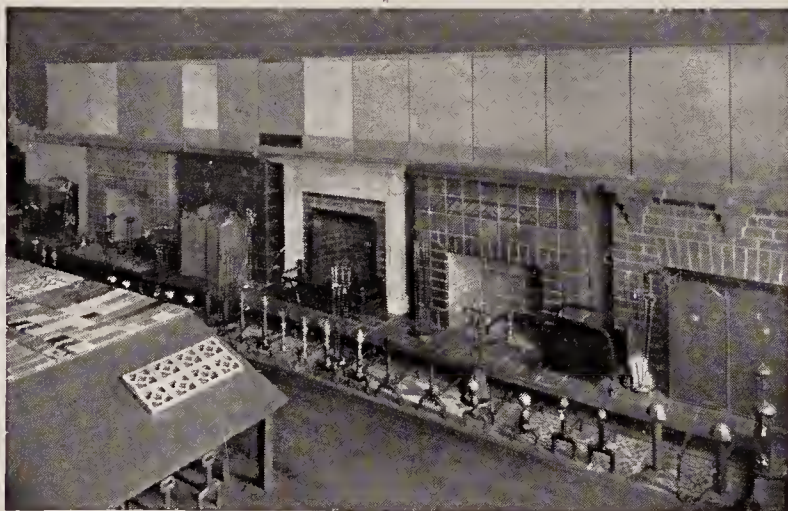
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